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ABSTRACT

A survey explored the various band method books available for use with public school beginning band programs. The selection of a beginning band method has an affect on the curriculum and future musical growth and development of public school music education students. The first section surveys band methods for the concepts they cover, the choice of music they use to deliver those concepts, and the special resources and media offered in the series to assist the band director in the development of the students' band education. Beginning band methods are generally not created with a specific grade level in mind. As a result, band directors are required to become familiar with the curricular content and methodology presented in each band method. The second section discusses band supplements available for band directors to further develop the techniques and skills of their students. These supplements are surveyed based upon the organization of the text. For example, if a series is divided over 12 units, the concepts, music, and activities are discussed for each unit on an individual basis. If the supplement is a series of concert pieces available for purchase, the melodies and arrangements of the song series are discussed. The conclusion is the summary of the results found in the survey of the beginning band methods. It serves as a review and discussion of the materials listed in the survey. (Contains 2 graphs summarizing the survey and 14 references.) (BT)

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Donald R. DeVito

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A Survey of Beginning Band Methods for Elementary, Middle and High School Band Programs. Donald R. DeVito

Abstract: The purpose of this survey is to explore the various band method books that are available for use with public school beginning band programs. The selection of a beginning band method has an affect on the curriculum and future musical growth and development of public school music education students. The first section surveys band methods for the concepts they cover, the choice of music they use to deliver those concepts, and the special resources and media offered in the series to assist the band director in the development of the students' band education. Beginning band methods are generally not created with a specific grade level in mind. As a result, band directors are required to become familiar with the curricular content and methodology presented in each band method. The second section (pgs 46-55) discusses band supplements that are available for band directors to further develop the technique and skills of their students. These supplements are surveyed based upon the organization of the text. For example, if the series is divided over 12 units, the concepts, music and activities are discussed for each unit on an individual basis. If the supplement is a series of concert pieces available for purchase, the melodies and arrangements of the song series is discussed. The final section is the conclusion (pages 56-85). This is the summary of the results found in the survey of the beginning band methods. It serves as a review and discussion of the materials listed in the survey. There are also two graphs that summarize the results of the survey.

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The purpose of this survey is to explore the various method books that are available for use with public school beginning band programs. The first section surveys band methods for the concepts they cover, the choice of music they use to deliver those concepts, and the special resources and media offered in the series to assist the band director in the development of the students' band education. Beginning band methods are generally not created with a specific grade level in mind. As a result, band directors are required to become familiar with the curricular content and methodology presented in each band method. The second section (pgs 46-55) discusses band supplements that are available for band directors to further develop the technique and skills of their students. These supplements are surveyed based upon the organization of the text. For example, if the series is divided over 12 units, the concepts, music and activities are discussed for each unit on an individual basis. If the supplement is a series of concert pieces available for purchase, the melodies and arrangements of the song series is discussed. The final section is the conclusion and (pages 56-85). This is a summary and review of the information found in the survey. There are also two graphs that summarize the results of the survey.

The first series to be surveyed is *The Essential Elements 2000*. This series contains a large variety of concepts, melodies, and has extensive supplemental resources. The series is developed by Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom Rhodes and Don Bierschenk. The series comes with a detailed chart listing the sequence of concepts included. Rhythms begin with long tones, quarter notes, quarter rests, 4/4,3/4, and 2/4 meter, eighth notes and rests and dotted half, quarter eighth notes and sixteenth notes.

The series also includes brief melodic examples and biographies of Baroque, Classical and Romantic period composers. These include Mozart (*Twinkle Twinkle* and *Eine Kleine Nachtmusic* in solo form with piano accompaniment), *Rossini (William Tell), Foster (Camptown Races), Grieg (Morning from Peer Gynt), Bach (Minuet), Schubert (March Militaire), Dvorak*

(*Largo from the New World Symphony*), *Haydn* (*Surprise Symphony*), *Sousa* (*El Capitan*), *Saint Saens* (*Egyptian Dance*), *Beethoven* (*Theme from Symphony no. 7 and Ode to Joy*), *Tchaikovsky* (*Capriccio Italian theme* and *1812 theme*), *Brahms* (*Hungarian Dances and Theme from Symphony no. 1 in solo form*), *Offenbach* (*Barcarolle Ballet*), and *Billings* (*American Folk Song*).

The series also includes examples for the students to play from a variety of other styles. These include Latin American (*Chiapanecas*), Japanese folk music (*Sakura, Sakura*), African American Spirituals (*Swing Low Sweet Chariot* and *Ezekel Saw the Wheel, Kum Bay Yah*). Other folk songs include: American (*America the Beautiful, When the Saints go Marching In, Aura Lee, On Top of Old Smokey, Bill Grogan's Goat, Skip to my Lou, Old McDonald,* and *Go Tell Aunt Rhodie*). British folksongs include (*Hot Cross Buns*), Hawaiian (*Aloha Oe*), French (*Frere Jacques*), French Canadian (*Aloutte*), Caribbean (*Banana Boat Song*), Scottish (*Auld Lang Syne*), Chinese (*Silver Moon Boat*).

The series also created numerous melody examples whose title fits the particular concept being covered. These include: *The Flat Zone* and *Naturally* (accidentals), *Smooth Operator* (Play the dynamics), *Sweet and Low* (tone), *Take the Lead* and *The Dot Always Counts* (counting), *The Big Airstream* and *Air Time* (support), and *High Flyer* (for notes that are higher in range than previously learned. Other examples include *Jumpin' for Joy, Jumpin' Jacks, Jumpin' Up and Down*, and *Grenadilla Gorrilla Jump* (which teach the playing of intervals of a fourth and greater. *Crossing Over* (helps clarinet students to practice crossing the break on their instrument), *Close Encounters, Notes in Disguise* and *Half Steppin'* are also included.

The order of the major themes and concepts covered are: posture, embouchure, music staff, ledger lines, measures, bar lines, beat, notes and rests, double bar, repeat sign, clef, sharp, flats, naturals, breath marks, fermata, percussion rudiments and flams, right and left flams, measure number, ties, accents >, 1st and 2nd endings, D.C. al fine, naturals, slurs, glissandos, simile (perc.), multiple rests, large, trio, common time, soli, maestoso, and chromatic scales.

The terms and materials listed are not only presented to the students in the music. There are playing quiz assessments on these terms, as well as additional assessments on mixed rhythms, understanding music symbols, conducting patterns, pick up ties, slick pick ups, intervals, meter changes and scales. There are special feature sections throughout the text. These sections include activities that point out developmental skills for the students. For example, there is a "daily warm ups" section for full ensemble. These include *Tone Builder, Rhythm Builder, Technique Trax* and *Chorales f*or breathing and ensemble listening. *Range Builder* for oboes and horns specifically, and *Performance Warm Ups*. There are several playing examples under each of these titles throughout the series.

Performance Warm Ups contains exercises that are a culmination of the concepts, notes and rhythms learned to that point in the series. The initial tone builder is based on the first five notes of the B flat major scale. The fist chorale is stepwise, based on B flat and composed with half notes and whole notes. The first *rhythm builder* is 1 to 5 up and down stepwise and alternates between quarters, eighths and half notes. The first technique builder is based in E flat Major and is in fact an E flat major scale in quarters then eighths.

These are also daily warm ups which progress in difficulty in relation to the concepts presented in the exercises. As the concepts listed are presented, they are included in the song examples, the *Essential Elements Quizzes*, and the *Tone and Rhythm Builders*, *Chorales* (ensemble listening) and *Technique Trax* examples.

To further assist the teacher, there are teaching tips for every exercise. These range from basic tips such as making sure the students are covering the holes completely, keeping a steady beat through dynamic changes, listening for balance by having the students play the first three notes slowly before beginning the piece, and stressing breath support at softer dynamic levels.

The text comes with an easy to read fingering chart. Each note and fingering is in large dark print and is clearly legible and separated from one note to the next. There are also supplemental rhythm studies at varying levels of difficulty that can be used as extension

activities. At the end of the text are *Rubank* scale and arpeggio studies for the full ensemble. These examples are in concert A flat major and concentrate on quarter, eighths, and half note accent as well as slurs on alternating strong and weak beats.

In addition to the *Essential Elements* quizzes, there are *Essential Creativity* activities. These are simple music composition activities that reinforce phrase building and musical question and answers. One example takes *Ode to Joy* and has the students write in different musical answers to phrases 1 to 3 (the musical question). This is followed by a lesson that has students compare their own original melody in a four-phrase question and answer format.

Essential Elements 2000 also includes a *Percussion Tips* section. This provides a large resource of information for teaching the snare and keyboard percussion parts. There are 187 tips for teaching the percussion (snare/bass) parts. These are specific tips and instructional ideas for nearly every song, exercise and quiz in the text. These range from basic tips for teaching multiple bounce sticking, such as "strive for consistent multiple bounce sounds when moving from hand to hand", and "multiple bounces may sound softer than other strokes; if so, relax on the strokes for a more even sound." For more advanced songs, such as the *Eighth Note March*, the text suggests, "this march provides an excellent opportunity to use both doubling and paradiddles to enhance the musical phrasing. Remind percussion students that one very important way they can change the musical phrasing is through sticking choices."

There are 187 separate tips and suggestions for the keyboard percussion. The range of melodic parts for keyboard percussion is limited enough in range to allow for substituting Orff instruments. For the majority of the text, the percussion keyboard parts mirror the melodic lines of the songs.

There is a separate *Piano Book I* available for Book I of *Essential Elements 2000*. This contains a piano accompaniment for every song, quiz and exercise in the text. These accompaniments contain the melodic line with a small amount of embellishment. Toward the end of the accompaniment book, the piano part becomes more of an embellishment with portions of

the melodic line. The accompaniments come with a cue line of the student part. Chord symbols are also included to assist in instruction and also provide a simpler accompaniment if needed. The harmony and style matches the cd accompaniment tracks that come with the text.

Accent on Achievement is the next band method series to be surveyed. This series is developed by John O'Reilly and Mark Williams. This series uses color to enhance the student's book. There are colorful drawings that fit the subject of the song. These drawings make the text look like it was designed for an elementary student. Information and terms that are taught on a particular page are presented in colored boxes to draw the attention of the students. They are also in large print. The text comes with supplemental exercises based on a variety of concepts. These include *Accent on Theory, Accent on Listening, Accent on Trumpet (*and each specific instrument part*)* and *Accent on Creativity.*

One of these can be found on almost every page. *Accent on Theory* exercises range from having the students write in note names and fingerings to exercises that have the students arrange the dynamic levels from softest to loudest. *Accent on Listening* has exercises that range from having the students play a pitch, then having the band play the pitch afterward. This is done for the pitches learned to that point (E flat, F and D). Later exercises in this section have the students playing *Mary Had a Little Lamb* by ear, and then filling in the missing notes in the book.

Accent on Creativity has activities that range from having the students play a variation by changing some of the quarter notes and playing them as eighth notes, to giving the students the pitches GECDGED in whole notes and asking them to perform a rhythmic improvisation based on the pitches given.

Accent on Trumpet, or the specific instrument the student is playing is a section that provides a practice exercise that helps to develop a skill specific to the instrument the student is playing. For example, one *Accent on Trumpet* exercise has the student practice the technique of playing from C to G using their breath support. This is presented by having the student play C and G in the exercise in half notes and quarters, mixed with C to G stepwise in quarter notes to

reinforce the pitches and fingerings learned thus far. One *Accent on Flute* exercise helps to develop the skill of switching fingerings stepwise between F and G, E flat and F, D and E flat, and A and B flat by having the melody in the exercise switch between these fingerings. The intervals and the rhythm remains the same to make it easier for the student. Exercises cover skills such as alternate fingerings, articulation, slurs, octaves, tonality and flexibility in fingerings.

The book has a section of additional *Accent* exercises. These include *Accent on Performance, Accent on Scales, Accent on Chorales,* and *Accent on Rests*. Accent on Performance includes holiday songs and marches using the notes and rhythms learned thus far. *Holiday Sampler* contains themes from *Jolly Old St. Nick* and *Jingle Bells*. It also includes several marches in a variety of styles including *Sousa Spectacular, Galactic Episode, When the Saints Go Marching In,* and a solo based on *Hunter's Chorus* from *Der Frieschutz* by Carl Weber.

Accent on Scales in book one covers the playing of the concert B flat, F E flat and A flat major scales. The scales are presented in exercises by step and in thirds. The chromatic scale is also included. Music examples follow the key signature based on these scales.

Accent on Rhythms contains 20 exercises with varying rhythmic combinations. These include quarter, eighth, as well as dotted quarter/eighth note combinations. Accent on Rests contains 10 examples reviewing eighth, quarter, half and multiple bar rests. Accent on Chorales provides four chorales in the keys of B flat, F, E flat and A flat. The chorales contain varying accidentals, tempo changes, dynamic changes and ritardandos.

The terms presented to the students are in the following order: the staff, treble clef, time signature, bar line, measure, double bar, ledger lines, musical alphabet, solo, 4/4 meter, whole note, whole rest, flat, quarter note, duet, breath mark, half note, half rest, 2/4 meter, quarter rest, round, repeat sign, tie, key signature, tempo markings, moderato, allegro, eighth notes, andante, variation, interval repeat, 1st and 2nd endings, slur, dotted half notes, divisi, ¾ meter, natural, dynamic markings forte and piano, key signature (F and B flat), ritardando, fermata, pick up

notes, key signature E flat Major, accent >, orchestration, single eighth note and eighth rests, tempo marking vivace, dynamic markings mf and mp, multiple measure rest, staccato, dotted quarter note, D.S. al fine, tempo marking large, D.C. al fine, syncopation, eighth note dotted quarter combination, crescendo, diminuendo, common time, eighth quarter eighth combination, syncopation and A flat key signature.

The examples presented contain simplified themes by a variety of composers including Franz Haydn (*Surprise Symphony*), Johann Strauss (*Southern Roses*), Edward Grieg (*Morning from Peer Gynt*), Stephen Foster (*Camptown Races*), Johannes Brahms (*Theme from Symphony no. 1*), Wolfgang Mozart (*Rondo Alla Turca*), William Billings (*Chester*), Jacques Offenbach (*Finale from Orpheus*), Rossini (*William Tell Overture*), Bach (*Minuet*), Gioseppe Verdi (*Anvil Chorus from Il Trovatore*), Ludwig van Beethoven (*Ode to Joy from Symphony no. 9*), Anton Dvorak (*Theme from the New World Symphony*), Engelbert Humperdinck (*Hanzel and Gretel Chorale*), George F. Handel (*Hail, the Conquering Hero*), Jeremiah Clarke (*Trumpet Voluntary*), Jean Sibelius (*Finlandia*), Reinhold Gliere (*Russian Sailors Dance*), Peter Tchaikovsky (*March Slav*), Edward Elgar (*Pomp and Circumstance*), and Carl Weber's (*Hunter's Chorus*).

The text also includes a variety of folk songs from England (*Hot Cross Buns, London Bridge, Good King Wencelas* and *We Wish You a Merry Christmas),* France *(Au Claire de la Luna, On the Bridge at Avignon, Alouette, and Frere Jacques*), Ireland (*When Love is Kind and Wearing the Green*), Italy (*Carnival of Venice*), China (*Jasmine Flower*), Mexico (*Las Mananitas*), Russia (*Song of the Volga Boatmen*), Korea (*Arirang*), Australia (*Kookaburra)*, Italy (*Bella Bimba*), Ukraine (*Minka Minka*), Hawaii (*Aloha Oe*), Czech (*Stodla Pumpa*), Jamaica (*Mary Ann*), Israel (*Dreydl, Dreydl and Hatikuah*), American (*Skip to My Lou, Bile Them Cabbage Down, aura Lee, Bill Grogan's Goat, and Polly Wolly Doodle*), Japanese (*Sakura*), and German (*Lightly Row*).

Accent on Achievement also comes with a *Teacher Resource Kit.* This supplement comes with 21 history worksheets, 8 theory worksheets, five world music locators, comprehensive

assessment exercises for all instruments, 4 letters to parents in English and Spanish, listening cd of classical music found in the method book plus the band arrangements and chorales. Twenty rhythm flash cards, 2 pages of listening exercises, student performance evaluation form, and a worksheet record keeping form.

The 21 history worksheets include a historical time outline on each composer listing major events that took place in the world during the composer's lifetime. For example, the worksheet for Mozart lists that he composed 41 symphonies and "developed many of the symphonic forms that define the classical period". It also lists some of his most famous works, including his "*Requiem*" for chorus and orchestra, *Symphony No. 40 in G minor* (1788), *Eine Kleine Nachtmusik* (1787), and the operas *Don Giovanni* (1787), and *The Marriage of Figaro* (1786). The worksheet also lists the important world events in a time line format. These include 1756: birth of Mozart, 1760 Haydn composes Symphonies 2, 3, 4, and 5, 1763: the Peace of Paris Treaty yields much of Canada to Great Britain. 1764: London, England introduces the practice of numbering houses, 1770: Handel's Messiah is first performed in New York, 1783: Revolutionary War Ends, 1787: The Constitution of the U.S. is signed in Philadelphia, 1789: Beginning of the French Revolution, 1791: Haydn composes the *Surprise Symphony*. These are followed by 4 summary questions: 1. Mozart's exceptional talents shown at a very young age all him to be referred to as a _____? 2. Besides Mozart, two other very famous Classical composers were_____and _____. 3. The last composition Mozart wrote before he died at age 35 were_____ _____. 4. What war was taking place during part of Mozart's life?

There are music history cards such as these for Haydn, Strauss, Grieg, Foster, Brahms, Mozart, Billings, Offenbach, Rossini, Bach, Verdi, Beethoven, Dvorak, Humperdinck, Handel, Clarke, Sibelius, Gliere, Tchaikovsky, Elgar, and Sousa. Each card has a similar format with differing information.

The next item in the teacher resource kit are 8 theory worksheets. Each worksheet is divided into three categories: bass clef, treble clef and percussion. Included in these are rhythm exercises not solely for the use of percussion students. Worksheet one has the students fill in the letter names to the notes given on the bass and treble clefs, and then write the notes on the clefs with only the letter names given.

The first percussion theory worksheet gives the students basic rhythms based in quarter notes and quarter rest combinations. The students are asked to either draw in the bar line and play or fill in the appropriate note and rest value and play. Although listed as "percussion", these can be students in every section of the band.

The first three worksheets follow the same format and progress in difficulty. Worksheet four adds recognition of the G, B flat, E flat, D, A and A flat major key signatures. The students are given the scale with the key signature and told to circle the notes that are changed by each key signature. Recognition of sharps and flats on the piano keyboard are also included in the worksheet. Students are given a note on the bass or treble clef, and then told to draw a line to the appropriate piano key. Theory worksheet four "Percussion" has a music math exercise for the students. They are given rhythm symbols to add in a math equation format. For example, the students are shown the symbols for a half note and a quarter note in math equation form, and asked to supply the number of beats found when the two are added together. All of the rhythmic symbols learned thus far in the series are included.

Worksheet five through eight are for every instrument and cover music symbol and notation recognition, more music math, rest value identification, and rewriting the order of a rhythm by taking out the D.S. al fine, repeat signs and D.C. al fine symbols.

The kit also comes with "*5 World Music Locators*". These are world maps of each continent that contains a country with a song represented in the text. The country is highlighted on the map. The songs are listed on the page, and the student is asked to match the song with the appropriate country. The next items are comprehensive assessment exercises for each instrument.

Each exercise progresses in difficulty from level one through five. Each level has three exercises to complete. The exercises have off-beat rests and accents, alternating slurs, key signature changes, and are based on the rhythmic combinations covered in the text. Level one covers pages 1-10, level 2 pages 11-16, level three covers through page 22, level four covers through page 28, and level five covers the rest of the student text.

The next item is four letters to parents written in Spanish and English. Each letter is for a different time in the school year. The first reviews with parents how to assemble the instrument and reminds the parent to have their child practice every day. It encourages the parent to help their child get started. The second letter is to be sent out a few months later and encourages the parent to purchase the cd with accompaniments and recordings of the songs to assist their child with their practice at home.

The third letter informs parents of the first concert and has a space to insert information regarding time and place. It encourages parents to attend the concert. The fourth letter goes out at the end of the year and encourages parents to have their students practice over the summer. The kit comes with a listening cd that has recording of all of the music listening examples in the text. Students can listen to the actual orchestra, piano, band or voice recording as the composer intended it to be heard. There are two pages of listening exercises that come with the kit. These contain 18 exercises. There is one example for each track on the cd. These are intended to create discussion and assist in learning the listening examples in *Accent on Achievement*.

For example, the recording of *Pomp and Circumstance* has a listening exercise that suggests "Composers often put music with different moods together in the same piece to create contrast. How would you describe the mood of the first part of this excerpt from Pomp and Circumstance? What elements of music work together to create this mood? How is the mood different when we reach the theme included on page 33 of your book? How was this mood created?

There are also recordings of all of the *Accent on Chorales* and *Accent on Performance* band selections. These recordings are presented as they appear in the text. Another cd is available that contains each song presented in the text for the student to listen to at home. The cd has the melody and accompaniment of each song for the student to play along with at home.

The teacher resource kit also comes with 20 rhythm flash cards to reinforce the rhythmic symbols learned in the text. The *Student Performance Evaluation Worksheet* is a score sheet that has space for recording each student's name and score. Points are provided for posture and playing position, embouchure, tone and dynamics, correct notes, rhythmic accuracy, correct articulation for wind instruments or sticking quality for percussion students. Fifty total points are possible. On the reverse side is a checklist for keeping track of which students turned in their theory worksheets, world music, and history worksheets.

The next method book reviewed was the *Hal Leonard Elementary Band Book*. According to the foreword by the author, Harold Rusch, "the elements of music and playing are introduced only after the student acquired the basic foundation necessary for musical growth." As a result, each exercise or song presented in the text is prefaced with an activity to introduce and develop the concepts prior to the music being played. There is an optional piano accompaniment for each selection. The melodies provided in the text are actually exercises based on the specific concept being covered. The emphasis in this series is placed on a set sequence of skills and concepts. Great emphasis is placed on fingering memorization, note identification, and rhythmic accuracy.

The series begins with a "*Preliminary Lesson*" for each individual instrument. The lesson begins with information on the proper way to play their first tone, including hand position and embouchure technique. There are also "*Suggestions to the Instructor*" which includes several tips on teaching this first lesson. Information such as reminding the director to watch for correct embouchure and hand position, proceeding slowly and with accuracy to hasten musicianship, reminding the students to not attempt to play any tone that requires more than normal effort, etc.,

The next section, *"Preparatory Tones"*, gives the student 8 steps to playing their first tone. The students in the band are given the first three notes in a G major scale (do, re, mi) and are told to "play the tone. Hold it as long as the breath will last. The tone is either do, re, or mi. Sing each one and then match it on your instrument. Listen carefully. The next step given is "after you have learned to "hold"and "blow" your instrument, play various rhythm patterns on the tones. Use the meter of familiar songs, poems and drum beats." The following steps remind students to practice these tones as a daily part of their procedure, and when they have acquired a feel for their instrument and can recognize the preparatory tones, they are ready for their first group tones. This is followed by a fingering chart with an illustration of the instrument.

To assist in balance and instruction of new tones, the arrangements and scores are divided into four groups. Group one is the flute and oboe. Group two is the B flat clarinet, B flat bass clarinet, B flat cornet, bassoon, E flat alto saxophone, and baritone saxophone. Group three is the E flat alto clarinet, horns, B flat tenor saxophone, baritone, trombone and tuba. Group four is the drums.

The section that follows is the "*First Group Tones*". As indicated previously, this musical example comes with a preliminary exercise to prepare students before they actually play the assignment. In this case, it is suggested that the teacher:

1. Establish the sequence of first ear experience, then eye experience, then followed by physical experience.

2. Have the students read the words: a. slowly and phrase-wise, b. alternate by having one group play while the other choral read the words, then vice versa, C. have the students phrase by taking a breath at the natural pause in the wording. D. check for embouchure, position and tone production, E. teach the students to listen to their pitch as well as the pitches of others, F. direct the students to listen for pitch rather than the sound of their own instrument.

There are also some suggested methods of teaching. These include, A. using only the words and have the students play by following the fingerings, B. Use the words, learn the note

names and follow the fingerings, and C. using the words, learn the note names and fingerings. This exercise for group tones is the based on the rhythm of *Mary Had a Little Lamb, Yankee Doodle*, and *Three Blind Mice* with the students repeating each melody three times in order. On the first playing, the band plays a triad based on the b minor seventh chord (mi) in G concert. The second playing is a minor seventh chord (re), and the third is the tonic g minor seventh chord. The choice of keys gives these selections a full "pop" quality.

The next section is "First Tunes". The student editions come with fingerings for each note on their part they are instructed to play. This is the same procedure for the previous exercise, although the first half of each melody for *Three Blind Mice, Mary Had a Little Lamb*, and *Yankee Doodle* are provided. Prior to the start of each song, the first pitch is written in the score. Each of the four groups has a different starting pitch. Group four has a starting rhythm based on four quarter notes.

The following section, *"First Song"* has the students play each of the three previous melodies in their entirety. This is followed by *"New Tones and Succeeding Songs"* which includes six tips. These include playing new tones slowly, making a game of finding which student can hold the tone the longest, reminding the director that woodwind players should learn to read the fingerings by referring to the lowest number on the fingering chart, always having the students sing the words before playing them, place attention on correct pitch and tone quality rather than the mechanics of the instrument, and finally if the register demands are too difficult for horn or oboe students, have them sing the words and stop playing.

This is then followed by the songs *Cobbler Cobbler, Jack and Jill*, the addition of an A flat major seventh chord divided between groups one through three. The songs then continue with *London Bridge, Twinkle Twinkle, Lightly Row*, and *Jingle Bells*. The chordal structure of these selections is unusual. They are based on. Each song comes with the words written underneath and the suggestion to have the students sing the words before playing the melody on their instruments.

The next section, *First Unison* tones, has the students playing do re mi re do in whole notes based in E flat. The next exercise has the students playing combinations of the four tones in unison. The following melody, *Yankee March*, with all parts playing in unison based on the pitches previously learned. The next section, *New Tone*, introduces concert D for group one, concert A flat for clarinets, cornets and bassoon, and F for alto and baritone saxophone. Tenor saxophones have concert D. This is followed by another *New Tone* section which introduces C and B flat for trombone, baritone and flute, and concert E flat and F for French horn, E flat horn, alto and tenor saxophone. The unusual aspect of this section is the choice of tones for each instrumental section.

The songs that immediately follow are unison songs based on these tones. They are *Old Mac's Farm, Jolly Old Saint Nicholas,* and *Good King Wenceslas*. Each of these songs includes the words for the students to sing along with prior to playing. The next section, *Elements of Music*, has homework activities that cover the lines and spaces of the treble and bass clefs, as well as sharps and flats. The scales presented in the students' texts are specific to the range and clef of the instrument they play.

This is followed by an exercise that has the students write in the letter names to the notes given on the lines and spaces. They spell words for the students to identify. This is followed by another exercise that has the students write the notes on the lines and spaces to the letter names given. In the final exercise, the students are asked to write in the letter name of the note given on the staff as well as writing in the corresponding fingering that applies.

The section that follows is titled "*Playing By Note*". This section also contains preparatory steps to instruct students in the concepts presented in the songs. The text suggests having students make a game of naming notes, explaining the time signatures and note values they come across. The second step is to have the students count aloud and tap the notes. The third is to review embouchure, position and playing habits. The teaching tips remind the teacher to have the students concentrate on these areas and insist upon their correctness. The final tip is to

have the students play slowly and with emphasis on the quality of their tone and the accuracy of their rhythmic values.

The songs that follow these tips have students playing whole and half notes, and whole and half rests. The melody is based on the pitches learned thus far. This includes Concert E flat, F and G in unison. These songs are actually a mix of named melodies and numbered exercises. The named melodies are: *Sound Off, Harmony March, Some Folks Do, Roll Along, A Waltz Song (reviewing 3/4 time), and The Dotted Half Note, Big Band March* and *Counting Games. Counting Games* has students playing a melody that has half rests and quarter rests. The students clap and count before playing. The game consists of having students who play on the rests stand and those who remain sitting. The students are then instructed to write the counts underneath the notes and rests.

The following section covers a larger array of concepts including: phrasing, 2nd ending, ties, fine, D.C. and D.C. al Fine, quarter rest and half note rest review, stem direction and key signature. There are also some new tones including A flat for the flute, bassoon, trombone, baritone and tubas and concert B flat for the clarinets and cornets and tenor saxophones. Alto and baritone saxophone and have concert F, while F horn has concert E flat. These concepts are presented through the following songs: *French Folk Song, Greenwood, Woodgreen, Faith of our Fathers, Down in the Valley, A.O.K. and D.C. March, Crusaders' Hymn, Trapeze Waltz, Bagpipe March, Time Out, Hickory Dickory,* and *Double Note*. As with the earlier exercises, each of these selections comes with a preliminary exercise prior to the actual playing of the song. These range from having the students sing the parts on various syllables to having the students write in the letter names for the new notes they are learning.

Exercise 91 and 92, *Circus Parade* and *Oom-Pah-Pah*, bring up a new challenge for the students. Each part is divided into A, B, and C. A is the melody, B is the harmony in a higher register for each instrument, and C is the harmony in a lower register for each instrument. The lesson is designed to have the band divided among the three parts and playing together. At

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measure nine of the piece all of the band members return to playing in unison. If they have counted correctly, the transition to unison should be obvious. One of the goals listed for this piece is to have the students playing with confidence, since the parts are no longer in unison.

The drums are introduced to flams at this point in the series. It is suggested "in order to control the flam, the drum must be able to control the ***bound*** off the single stroke. This is known as checking. They are then instructed from the check position (one or two inches above the drum) to allow the stick to drop to the drum, "***bound***" once and return to the check position. The term bound is not explained. An exercise is then given for percussion to practice left, right and alternate flams.

The first scale, concert B flat, is introduced at exercise 94. Steps are given for teaching the first scale. They include, insisting that every student sing the scale; since tonality for all scales is introduced the students are expected to emphasize pitch association and discrimination while playing slowly and accurately. The students are also expected to use the scales as warm up exercises, and hold each tone for 8, 12, or 16 counts in order to check playing habits and control. Dividing whole notes into half and quarter notes to help improve tonguing and attack, and memorizing scale, key signature and name. The following songs are offered to review this scale: *Up Down Tune, Scale Waltz, Skip to My Lou March,* and *Sweet Betsy From Pike* (which also introduces pick up notes).

The text then has various new sections followed by melodies to reinforce the learning of these pitches. The drums are introduced to multiple bound and double bounce sticking. It is suggested to gain control and facility; the drummer should first learn to control many bounces off the bound of the single stroke. Also, it is suggested they begin with a single stroke, release some of the tension of the thumb and fingers, and allow the stick to rebound until the reiteration stops. Less tension causes a slow bounce and more tension a fast bounce. They are then given exercises for additional practice.

The E flat major scale is the introduced. The students are asked to sing the scale on solfege syllables before playing. The students are then given a series of songs to practice playing in this key. They are also introduced to the common time symbol, and the D. S. symbol. The melodies for this section include: *Down Up Song, Long Long Ago, Folk Dance, D.S. March, Red River Valley,* and *The Saints Go Marching*. It should be mentioned that the piano accompaniments for the songs in this series are designed to add "fullness" for any missing instruments. They are also composed in a very simple manner. They usually match the melodic rhythm of the piece, or are a very basic combination of quarter note, quarter rest and half note combinations. More will be discussed on this in the conclusion.

This section also introduces the concept of slurring. It is defined for the students and given to them in a unison exercises that is primarily stepwise. The piece is called *Slurring Studies*. The next two examples have the divided A, B and C parts and are also used to review slurring. They are *This Old Man* and *A-Tisket A-Tasket.*

The next section introduces accidentals and the chromatic scale. It should be mentioned that as each new concept is introduced, the melodies contain examples of these concepts as well as concepts from previous exercises. It should also be noted that the rhythmic complexity of these pieces does not follows at a steady pace. Even at exercise 116, the *Accidental Waltz*, the rhythmic complexity does not go beyond quarter, half and quarter rests combinations. This is combined with another *New Notes* section. This leads to the introduction of the chromatic scale, ascending based on concert E flat.

The following pieces are introduced, and are in the key of E flat major. They include *You're a Grand Old Flag, The Army Song, Hand Me Down My Walking Cane (a spiritual), Beautiful Brown Eyes, Scouts March, Skaters Waltz, Old Hundred, Good Night Waltz, The Victors,* and *Abide With Me.*

The text then continues with a section entitled *Special Studies*. This reviews many of the slurring and accidental concepts covered previously in the text. The text then offers a series of

unison and ensemble pieces of varying style. These include *Spacewalk March, Two by Two (duet), Kemo Kimo (a mountain song), German Folk Song (traditional German piece arranged for full ensemble),* and *Going Home (*theme by Dvorak*).*

The text concludes with a series of exercises entitled Technical Studies. These are various exercises to enhance technical skill on each instrument. They include exercises that can be used for warm-ups as well as practice at home. Some concentrate on articulation and support by playing in alternating fifths and thirds. Others review accidentals and slurs covered in the text. There are exercises entitled *Major Scales* that review E flat concert, A flat concert, F concert, C concert, D flat concert and G concert.

The method comes with a *Progress Record* that maps out all 168 exercises, and is arranged to look like a board game. As the students mark their progress on each exercise, they move along the board. There are little signs that have encouraging remarks or a reminder of the concepts they are learning along the way.

The next method is the *Silver Burdett Instrumental Series* by *Harry I. Phillips*. The percussion is designed by *Saul Feldstein*. This is the first volume in the series. This method book is designed into four units. Each unit and accompanying music material will be discussed.

This series concentrates on introducing the particular technique or concept the students are to learn, while keeping other distractions to a minimum. For example, units one and two are composed primarily in quarter notes and half notes mixed with quarter and half rests. The eighth notes and mixed entrances on varying beats are not introduced until units three and four. Consequently the majority of the concepts are introduced in the first two sections. There are numerous tips for the director and the student as each concept is introduced. These range from fingering issues, pointers for having students play in tune, brass fundamentals, and tips that are specific to the instrument parts included in the text. The sequence of the text is to present a concept, play it in exercises, and then perform melodies based on the concepts.

The concepts presented in unit one are in the following order: whole rest, meter signatures (4/4, 3/4), staff, clef, bar lines, measures, new tones, half notes, half rest, breath marks, tempi, dynamics, quarter note, quarter rest, fermata, dotted half note, measure rest in 3/4, tie, accent and scale review. These concepts are provided through the use of a variety of exercises and songs. The exercises are: *The First Tone is, The Second Tone, The First Two Tones* (these are presented in whole note exercises with whole rest breaks), *The Second and Third Tones, Three Tones Together, Another Direction* (first ascending and descending intervals), *The Band Begins, Play and Rest, Woodwind and Drums First* (First alternate entrance exercises done in whole notes), *Brasses and Drums First, Drums First, High Winds and Drums First, Low Winds First* (students have these previous exercises to listen to the tone color of the different sections), Half Notes on (exercises 4, 5, and 6), *A Three Line Tune, A Two Line Tune, The Band Plays Half Notes, Answered By the Drums, Interruptions* (combines half notes, whole notes and half rests on weak beats), *Taking Turns*, (alternate entrances from varying sections, but done in half notes) *Echo Tones* (sections echo each other), *Part and Meet* (sections end on beat one and two while others begin), *Half Half Whole, Five Tone Review, Legato Etude Number One* (woodwinds), *Interval Etude* (brasses).

The songs included in Unit one vary between songs designed for concept review and those from various international backgrounds. These include: *Autumn Song* (solo, duo and round), *New Tones for Band, The Banner Waves* (march tempo), *A Stately Procession* (andante tempo), *Roll Call, Harmony for Band, Moving Along, Mary Had a Little Lamb, Lightly Row* (German folk song), *The Swelling Sea* (another solo, duo and round), *Three Patterns with Quarter Notes, The Elephant March, The Kangaroo March,* and *the Tiger March*. These previous marches begin to introduce quarter notes into the melodies. There are some interesting arrangement techniques found in these previous marches. The arrangers use upper and lower neighbors and passing tones in quarter notes to add variety to the melodies without greatly increasing the difficulty of the music. Another technique is having one section go up a fourth,

while the others go down a fifth on the same beats. This is done through mixed sections. For example, the flutes, tenor sax, French horn and tuba go up a fourth in the *Kangaroo March*, while the other sections go down a fifth.

The songs in unit one continue with *Song of the Cuckoo* (in quarter notes with rests on varying weak beats), *Oats, Peas Beans* (English game song), *Jingle Bells, Three Rhythm Studies, First Chorale for Band, Second Chorale for Band* (these chorales have only one beat of rest, and are in unison) and *Twin Streams*. *Twin Streams* has some interesting arrangement techniques. It makes use of half notes in varying sections, while the other sections play in thirds. This helps to add variety from just continued unison melodies, without greatly increasing the difficult of the piece.

When new tones are introduced, there are a series of exercises to go with them before new songs are introduced. These exercises are usually named based on the concept being covered. These exercises return to half note and quarter note patterns. The text doesn't introduce eighth, sixteenth, or dotted rhythms until many of the concepts have been introduced in the first two units. The emphasis is on learning the fingerings and technique without giving the students too many other concepts to think about. These exercises include *One Half Step Lower* and *Three Study Routines*. The songs that follow are: *A Morning Hymn* (Gregorian chant the introduces slurs and dynamic changes previously presented), *Summ, Summ, Summ* (German folk song), *Hymn* (Genevan Psalter, 1551), *German Folk Song, Folk Song Quartet* (four parts divided between the full band), *The Waltz* (introduces dotted half notes), *Scale and Rhythm Review* (based on concert B flat), *Dame, Get Up* (English Folk Tune), *Green Gravel* (English singing games), *Melody in 3/4*, and *Pavane, The Saints Go Marching In* (spiritual), *Ding Dong Discord* (varies between dotted half theme, then suddenly unison quarter note and quarter rest melody, then back to original theme).

Unit Two covers the following concepts: new tones, scale routines, accidentals, slurs, slurring and tonguing, cue notes, tempi, dynamics, key signatures, tenuto, meter signature, repeat

signs, da capo, fine, d.c.al fine, divisi, obbligato, pause symbol, first and second endings, measures of rest, eighth notes, eighth rest and dotted quarter note. These concepts are presented over a variety of exercises and songs. The exercises in unit two are similar in fashion to those found in unit one. When introducing exercises on new material, the text concentrates on the new pitches and concepts and does not greatly increase the rhythmic complexity of the music.

These concepts are presented in the following exercises: *Two Scale Routines* (woodwinds then brass), *Legato Etude* number one and two, *Tongue and Slur Round* (woodwinds), *Tongue and Slur Round* (Brasses), *Round and Round* (woodwinds and brass). These rounds are organized in three parts with full band arrangement for each section of the round. The exercises continue with E (natural) plus F for woodwinds and brass, *Nothing New* (woodwinds), *La-Ti-Do* (brasses), *Legato Etude* number 3 (introduces intervals of a sixth slurred), *Scale and Skips* (brasses), *Key Signatures* (woodwinds and brasses), *Legato Etude 4*, *Three Characteristic Studies* (brasses), *Legato Etude 5 and 6, Adding The New Tone* (woodwinds and brass), and *Legato Etude no. 7.*

The songs that reinforce these concepts are: *Au Clair de la Lune* (French), *Strolling in the Park, The Stars, Melody for Tuba and Horns, A Carol of Long Ago* (Croation), *Good-bye , A Little Maninteh Wood* (German), *Winter Good-bye*! (German), *The Jolly Piper* (Bohemian). *The Jolly Piper* further develops the trend addition variety and intricacy to pieces through the "total arrangement", rather than the addition of greatly syncopated rhythms. The intervals have increased in range and new tones are introduced and reinforced, although the variety of rhythm remains primarily quarter and half note in nature, and entrances are primarily on the strong beat.

The melodies continue with: *Hymn for Solo Trombone and Baritone* (J. Michael Haydn), *Melodie* (Schumann), *Norwegian Folk Song, Country Dance* (German), *Ein Choral* (Schumann), *Song of Creation* (Beethoven), *Bobby Shafto* (English tune), *Three Little Ships, Duo for Woodwinds and Brasses* (Beethoven), *Jeannette, Isabella* (French), *Good King Wenceslas* (English), *Faith of Our Fathers, Theme and Variation, Air, from Messiah* (Handel), *Carnival of Venice* (Italian theme and variation duo), *The Mimic* (2 patterns divided between section that

repeat on alternating pitches. Simple and "fun" for students), *Lullaby* (Rousseau), *The Birds* (Czech), *I'm a Tinker* (Slovak), *Pinata* (Mexico), *A Tranquil Mood, Country Dance* (German), *Three-Part Round* (Schubert), *How Can I Leave Thee* (Thuringian folk tune), *Abide with Me* (Monk), *Billy Boy* (English folk tune). *El Coqui* (Puerto Rican folk tune), *Oh, Dear! What Can the Matter Be?* (English duo in 2 keys), *Old Caspar, Blow the Man Down* (sea shanty), *Down in the Valley* (Kentucky), *We Three Kings* (Hopkins), *Shy Incognite* (California), *Ah Lovely Meadows* (Czech), *Yankee Doodle* (features the drums). The melodies and exercises presented in the text are usually a minimum of sixteen measures of more in length. This helps to make them more accessible for use in concerts. More on this will be discussed in the conclusion.

The concepts presented in unit three are: note patterns, dynamics, measure rest in 2/4, tutti natural sign, dal segno, d.s. al fine, legato, staccato, tonguing and slurring, articulation, tempi, ways to practice and dotted quarter notes. The unit begins with a series of 20 exercises reviewing "old" rhythms, and presenting new ones. The exercises for this unit include: *Extending the Range* (for woodwinds and brass), *Foundation Study Number One* (scalewise for brass and woodwinds), *Legato Etudes* one through three (covers arpeggios, fifths and octave intervals), *Foundation Study* 2 and 3 (woodwinds and brass review scalewise passages and arpeggios), *Legato Etudes* four through nine are legato and increase in interval distance as the etudes progress. *Lip Slur* (for brass), is a duo centering on playing in thirds, *Song for Woodwinds* covers intervals over an octave in legato style. *Characteristic Study* covers the concept of clear attacks and spacing for brass instruments.

There are a large variety of melodies in unit three. The rhythmic complexity increases steadily throughout the unit. Eighth note and dotted quarter eighths are introduced. The emphasis begins to shift toward greater melodic complexity and variety in the arrangements in this unit. These songs include: *Music in the Air, Hush, Little Baby, PollyWolly Doodle* (American folk tune), *Saturn March* (69 measures), *Sweet Betsy from Pike* (American), *Frere Jacque* (French), *The Bell-Ringer* (French), *Good News!* (German), *Shusti-Fidi* (Czech), *Holiday March, Chorale,*

Number 64 (Bach), *Das Orchester, Going to Boston* (American), *Minuet* (Bach), *Chorale, Number 164* (Bach), *God Rest You Merry, Gentlemen* (English), *Flow Gently, Sweet Afton, That's Life* (English), *The Ash Grove* (Welsh), *The American Hymn, The Spinner* (German), *Menuetto, From Serenade No. 4* (Mozart), *The Coventry Carol* (English), *Winds A' Round* (traditional), *The Wassail Song* (English), *America, Deck the Hall* (Welsch), *The Little Sandman* (Brahms), *America the Beautiful, He Motswala* (South Africa), *Above a Plain* (Czech), *Here in the Town* (French), *Rock of Ages* (Hebrew), *All Through the Night* (Welsch), *Hey, Ho! Nobody Home* (English), *Carrousel* (Swedish) and *Adam's Seven Sons*. Many of these songs contain the same concepts presented in the exercises. Scalewise passages combined with intervals of thirds and fifths, slurs and ties, as well as duo versions of many of the songs. The duo versions are for each section of the band. The brasses have 2 parts for each cornet, French horn, trombone/baritone and tuba. These can be played with each individual section or the entire band. Many of these selections average over thirty measures. They are long enough to be used for concerts without needing additional band supplements, while short enough to be learned in a reasonable amount of time.

Unit four contains the following concepts: Cue notes, new tones, dynamics, ways to practice, tempi, slurring and tonguing, enharmonic tones, and coda symbol. The exercises in this unit include: *Two Patterns* (half step intervals and 8-7-6 scale progressions), *Two Studies from Arban* (alternates staccato and legato technique for brass students), and *Foundation Study Number 4* (more scales beginning on C concert and progressing through to the octave). *Foundation Study Number 5* follows a similar pattern ascending and descending 1 through 5, and then in thirds. *Foundation study Number Six* follows the same pattern with a slightly more complex rhythmic pattern. *Foundation study Number Seven* follows a similar pattern from scale patterns one through four ascending and descending. *Foundation study Number Eight* is primarily descending scalewise for woodwinds, and triadic for brass.

The melodies for unit four are: *Le Joli Train, Hillsides of Galilee* (Jewish), *Tuba Talk, The First Noel, Chorale Number 79* (Bach), *Adeste Fideles, Stamp-and Go, Shanty* (duet for cornet and horns, solo for tuba), *Windmills* (Dutch), *Masters in This Hall* (French), *Theme from "Jupiter", Gavotte* (Haydn), *Double Bubble, Serenade No.. 4* (Mozart), *Merkenstein* (Beethoven), *Bela Bimba, When Love is Kind* (Irish), *The Cavaliers* (alternate tonguing between staccato, marcato and legato tonguing). *Ton Moulin* (French duet for each section), *The Crusaders* (Siberian), *The Instrument Song* (German with a large rhythmic variety of all rhythms learned thus far), *The Keeper* (English duo), *Angels We Have Heard on High* (duet), *Alleluia, From Christmas Oratorio* (Saint-Saens, in unison), *Two Canons for Four Voices* (Mozart), a cannon that can be practiced in unison. Dotted quarter eighth note combinations and off beat entrances), and *Theme from Movement 2, Symphony in C Major* (Schubert, trio with a variety of accidentals and enharmonic tones for students to focus on), and *Big March for Young Folks* (commissioned by the publishers for this band series). It contains a variety of articulation between sections, dynamic and tempo changes, and syncopated rhythms. The next two selections are *The Three Ravens* (English, with continued slurs beginning on alternating beats), and *A May Dance* (German, in unison). The final three selections are *Chorale*, from *Cantata 144* (Bach), *Variations on an Old English Carol,* and *A Welcome to All* (canon for three voices by Franz Schubert. A quarter note melody with unison dynamic and articulation throughout).

The last section of the text contains a series of scales and arpeggios for further practice, a chart of each group of new tones presented in the series and chart of fingerings and alternate fingerings. The fingerings contain pictures of each instrument and the keys to be used. This is different than every other series reviewed thus far. They usually contain a series of black dots, or the numbers of the valves or slide positions being used. The drawings make finding and remembering the fingerings much more accessible.

The next series to be reviewed is the *Yamaha Band Student*. This series has a noticeable difference in its outline when compared with the others surveyed. The level of difficulty and

concepts usually covered in book one in the other series, is divided into book one and two in the *Yamaha* series. The previous series offer a "book 2", however the concepts covered are usually designed for students with middle school level experience and ability.

The first book of the *Yamaha Band Student* begins with the following concepts: staff, treble clef, bar line, measure, double bar, whole note, whole rest, time signature, half note, half rest, breath mark, quarter note, quarter rest, repeat signs, tempo markings (moderato and allegro), 2/4 meter and ties. These are covered in the following melodies: *First Duet, Name the Notes-then play (theory exercise), Hot Cross Buns, Go Tell Aunt Rhodie, Merrily We Roll Along (duet), Lightly Row, Clap and Play Duet (rhythm exercise), Jolly Old St. Nicholas, Two-Four March, Good King Wencelas, Old MacDonald,* and *Add the Bar lines-Then Play* (theory exercise). The concept terms are presented in boxes above the songs as in the previous series.

After these songs and concepts are presented, the first full band arrangement is encountered. These include *Jingle Bells* and *The Victors March*. The length of these selections is either 24 or 48 measures. The previous songs were primarily based on an eight-measure phrase.

From student page 10, there is a new list of concepts which includes: eighth notes, andante tempo, slur, key signature, 1st and 2nd ending, dotted half notes, sharps, pick up notes, 3/4 meter, accent, dynamics (piano and forte), staccato, key signature with two sharps, and multiple measure rests. These concepts are presented in the melodies: *Baa Baa Black Sheep, Up on the Housetop, Frere Jacques, Yankee Doodle, Second Ending Blues, Good Night, Ladies, This Old Man, Skip To My Lou, Music in the Air, Tom Dooley* (*Clap and Play Duet* designed to review rhythm), *Add Bar Lines, Name the Notes-Then Play* (theory exercise), *Faith of Our Fathers* (traditional hymn), *Pop tune For Two, Mexican Hat Dance* (Mexico), *Camptown Races* (folk), *There's a Hole in the Bucket Duet* (folk), *The Man on the Flying Trapeze, Let's Row Again* (German), *Erie Canal* (folk), *Rest Awhile* (rest review). Some of these melodies begin to extend to 16 measure songs.

This section of concepts leads to another two full band arrangements. They are based on the melody to *Musette* by J.S. Bach, and *Big Rock Candy Mountain* by Sandy Feldstein and John O'Reilly. The slurs, accents, ties, key signature, dynamics, rhythms, and concepts covered previously in the text are represented in these arrangements.

The next section covers the concepts of eighth rests, divisi, mezzo forte dynamics, dotted quarter notes, vivo tempo, d.c. al fine, crescendo, diminuendo, legato, and d.s. al fine. These are covered in the following melodies: G scale and chords, *Polly Wolly Doodle, Lovely Evening Round*, D scale and chords, *All Through the Night, O Come, All Ye Faithful, Add Bar Lines, Name The Notes-Then Play* (rhythm review for eighth rests), *G Scale Study, Jingle Bells*, (dotted quarter-eighths, *The Dotted Quarter Clapping Band* (rhythm exercise in three parts), *French Dance* (French), *D Scale Study, Alouette* (French), *Rock for Two, C Scale and Chords, Aura Lee, Surprise Symphony* (Haydn), *We Wish You a Merry Christmas, Number From Slowest To Fastest* (tempo review), *C Scale Study, Chester* (Billings), *Molly Malone, Ode to Joy* (Beethoven), *Home on the Range* (American folk), *Smooth as Glass* (slur review), and *Give Me That Old Time Religion*. This leads to another full band arrangement entitled *Chorale and Allegro*. These two examples, as in the previous full band arrangements, centers on reviewing the concepts learned in the previous section.

The final section begins with the concepts of fermata, eighth dotted quarter combinations, mezzo piano dynamics, largo, tempo, repeat the previous measure symbol, and common time signature. These are covered in the melodies of: *Clap and Play Duet* (eighth and dotted quarter review), *G Technic Study* (in eighths), *When the Saints Go Marching In, Worried Man Blues* (dotted half notes are included), *Oh, Susanna, Largo from the New World Symphony by Dvorak* (arranged as duet), *Syncopated Rock, Bugle Call, Add Time Signatures-Then Clap the Rhythms* (eighth, eighth rest and dotted quarter review), *D Technic Study, Volga Boat Song, Happy Little Donkey* (round), *Travelin' to Arkansas* (accent review), *Billy Boy, Did You Ever See a Lassie?, The Blue Bells of Scotland* (Scottish duet), *Number From Softest To Loudest* (music theory,

dynamics review), *Minuet* (Bach), *Blue Tail Fly, Scarborough Fair, Dona Nobis Pacem, and Auld Lang Syne*. These melodies conclude with a final full band arrangement of *Rockin' on Home,* and a solo arranged for the particular instrument the book is written for. The text concludes with a certificate of achievement as a reward for the student.

The exercises presented in each of the individual instrumental parts include occasional *"Just for----"* exercises. These are additional specific exercises for the particular instrument the book is arranged for. Also, many of these melodies in book one do not list the country, composer, or culture of origin for each example.

Although this survey is designed for the book one of each band series, there are some interesting aspects of the *Yamaha Book Two* that should be mentioned. The approach by *Yamaha* appears to have been to create a series that takes the latter concepts that would be covered in book one of the previous series surveyed, and put them at the beginning of book two. The result is a Book One that centers more on the base fundamentals and concepts before progressing to the second book. This is done by including additional examples for the "early" concepts.

The second book is arranged with two parts for each song. The first is a unison arrangement, and the second is an arrangement that is "in a more comfortable range for the instrument, but will not be in unison with the rest of the band." The second book also contains all of the major and minor scales by step and in thirds. The key signatures for C, F and B flat major are reviewed. The melodies are still in an 8 and 16 measure format. The concepts presented in the beginning of the text are syncopation, maestoso tempo, cut time, fortissimo dynamics, tenuto, ritardando, a tempo, sixteenth notes, allegretto tempo, vivace tempo, two sixteenth eighth note combinations, G and C minor key signatures, accelerando, 3/8 meter, 6/8 meter, enharmonic notes, presto temp, mezzo forte and forte combinations, lento tempo, triplets, a minor key signature, and chromatic scale.

These are presented in the melodies of: *C Major Scale and Chords, Michael, Row the Boat Ashore, F Major Scale and Chords, Deck the Halls, B flat Major Scale and Chords,*

Carnival of Venice, Key Signature Review (theory exercise), *Liza Jane, Alleluia* (Mozart), *Syncopated Duo, High Flyer March, The Streets of Laredo, and Pomp and Circumstance* (Elgar). It should be mentioned that these examples are still very basic in rhythmic complexity, centering on quarter, eighth, half, dotted quarter eighth and two sixteenth eighth note combinations. This series offers supplemental songs in separate collections, but centers on simple melodies to cover the fundamentals of the concepts being covered in the actual method book. For this reason, book two is actually a continuation of book one without progressing to the level of difficulty found in the second book of other series surveyed.

The second book continues with the following songs: *E flat Major Scale and Chords, Manhattan Beach* (Sousa), *Give my Regards to Broadway* (Cohan), *Add the Bar Lines then Clap the Rhythm* (rhythm review), *E flat Major Scale Study, Yankee Doodle Dandy* (Cohan), *Dot-Dash Blues* (duet that reviews dotted quarter eighth and eighth note quarter note combinations), *Trumpet Voluntary* (Clarke), *Angels We Have Heard on High* (duet), *The Thunderer* (Sousa), *Morning has Broken, Listen to the Mockingbird, Add the Missing Notes-Then Clap the Rhythm* (rhythm review).

The next section of melodies includes: *The Minstrel Boy, High School Cadets* (Sousa), *Nobody Know the Trouble I've Seen* (8 measure spiritual), *Dueling Sixteenths* (duet in E flat major), *G major scale and Chords*, and *American Patrol. American Patrol* has greater rhythmic complexity than previous pieces, with greater variation between slurs and articulated entrances. The next selection is *Merry Widow Waltz* (Lehar). This waltz reviews slurred dotted half notes and is in a meter of three. Also included is Theme from the *William Tell Overture* (eighth note, two sixteenth combinations), *G Major Scale Study, Little Brown Jug, Skip to My Lou, C Minor Scale and Chords, Greensleeves, Clapping Sixteenths* (hand-clap duet), and *A Little Pop Duet.* This duet is an exercise that is written in two parts. The first part combines eighth, quarter, sixteenth and dotted quarter eighth notes with slurs on varying beats. The second part has fewer

slurs and is primarily dotted quarter eighth combinations. This is a greater departure in rhythmic complexity than was seen previously in *American Patrol.*

The next group of examples includes: *March Slav* (Tchaikovsky), *This Old Man Duet, We Three Kings of Orient Are, The Irish Piper* (staccato articulation), *Sea Chantey, E flat Technic Study, Theme from Symphony One* (Brahms). It is important to note that the book alternates the examples in regard to level of difficulty. *The Theme from Symphony #1*, and the *Sea Chantey* are considerably less difficult than *The Little Pop Duet* and *American Patrol* that preceded it.

Skipping Along is a 6/8 meter example written as a duet, *Add the Bar Lines-Then Clap the Rhythm* reviews the 6/8 rhythms encountered thus far in the text. The next group of selections includes: *Our Director March* (Bigelow), *Clap and Play Duet* (reviews sixteenth rhythms), *The Entertainer*, composed by Joplin, includes accidentals, and *Like Our Director March*, begins to include greater dynamic variety than previous selections.

The selections continue with *A Minor Scale and Chords, Three Blind Mice, Russian Sailor's Dance, Sweet Betsy From Pike* (3/8 meter review), *Our Boys Will Shine Tonight, The Yellow Rose of Texas, A Touch of Blue* (6/8 blues style selection), *Rhythm Addition (*math examples using rhythm), *Shenandoah, St. Anthony Chorale* (Haydn), *The Stars and Stripes Forever* (this Sousa selection is based in half note and quarter combinations at a vivo tempo). This is followed with *D Minor Scale and Chords, Semper Fidelis* (Sousa), *Theme from Farandole* (Bizet), and *Triumphal march from Aida* (Verdi).

These selections are followed with a couple of theory exercises. The first is *Key Signature Review* (f, d, e and g minor). The second is *Chromatic Scale Study*. Most parts are written a fourth higher on the right side arrangement. Again, there are two copies of each selection. The left side tends to be a fourth lower than the right side arrangement. The left side is meant to be in a range that is the most comfortable for the player, while the right side is designed for the full band arrangement.

These exercises are followed by the final selections of the text. This includes the *March from the Nutcracker Ballet* (Tchaikovsky), *Here We Come a Wassailing, and Movin' on Blues.* This series contains a supplemental section of songs for further study. They include *Bill Bailey, Pop Goes the Weasel, He's Got the Whole World in His Hands, and Hungarian Dance* (Brahms). These are followed a copy of the major and minor scales and thirds, and five final full band arrangements. They include: *A Joyful Chorale* (Bach), *Maple Leaf March*, the *theme from Hallelujah Chorus* (Handel), *Stargazer Overture, and Blues Rock* Finale (Feldstein and O'Reilly).

The *Yamaha Band Student* comes with several supplemental resources. The first is the Teacher's Resource Guide. According to the series it accomplishes several goals including: 1. Encouraging experimentation while creating a strong sense of accomplishment from day one. 2. Quick and independent learning of familiar melodies from song sheets using an innovative fingerings only notation. 3. Musical concepts are reinforced through exercises, worksheets and activities, and 4. Teaching aids include objectives, puzzles, charts and composer biographical information.

The content of this series begins with suggestions for the teacher on how to use these materials. There is also a sequential introduction of material divided into the categories of rhythms, terms and symbols, forms and history, songs, technical skills, and special features. There is also a list of student objectives in behavioral terms including: 1. The student will demonstrate characteristic tone, 2. The student will demonstrate good listening skills, 3. The student will demonstrate pulse, 4. The student will interpret music symbols, 5. The student will interpret music symbols, 6. The student will identify musical forms, structures and styles, 7. The student will identify and describe styles of historical eras, 8. The student will demonstrate proficiency in technical skills, and 9. The student will demonstrate synthesis of these objectives through independent performance. These goals are accomplished by using each of the sections of the text.

The first section is *Say and Play* in 2/4 and 4/4. This is a series of rhythms showing upbeat and downbeat for the student to tap along with. The next worksheet is *Say and Play* 16th notes (including double, alternate and paradiddle stroking the percussion. The next exercise is My First Song. They are presented for each section of the band including woodwind, trumpet, F horn, B flat horn, low brass, snare and mallet.

These songs are written with colored circles rather than notation. The circles represent the fingerings of the instrument the song is intended for. These songs include *Mary Had A Little Lamb* and *Joy to the World*. The next example is *Three Cheers for Brass*. This is a melody based on a sports cheer. The rhythm is taught by the teacher, but the students are given a chance to figure it out based on the circles given.

The next section is entitled *Name and Play*. This is basically five lines of musical staff with blanks. The teacher can photocopy them and write in the notes they want their students to name. There are historical sheets, definitions and crosswords based on Johnann Sebastian Bach, Ludwig van Beethoven, William Billings, Antonin Dvorak, and Franz Joseph Haydn. The text also includes fingering charts, diagrams with instrument parts, and practice tips for each of the instruments.

The next supplement is *Yamaha Band Ensembles* by John O'Reilly and John Kinyon. This is a collection of mixed ensembles that correlate page by page with the *Yamaha Band Student*. Each of the melodies is divided into three lines. Line A is always the melody part, to be used for solos. Line B is always the preferred harmony part, to be used for duets. Line C is always the bass part, to be used for trios and/or full band ensembles. These rhythmic complexities of the melodies are based primarily around quarter, dotted half, dotted quarter and eighth note combinations. The melodies included are: *The Carnival of Venice, Erie Canal, German Waltz, Grandfather's Clock, Irish Folk Dance, Military March, Mini March, O Come All Ye Faithful, Playing Around, Polly Wolly Doodle, Rock a Bye Baby, Serenade, Song of Thanksgiving, Star Chase, Tisket a Tasket, Up on the Housetop* and *Waltzing Winds*.

The series also comes with a rhythm chart supplement. These are three poster-sized charts that can be used in the classroom. The first covers quarter, quarter rest, half rest and half note combinations. The second adds doted half notes and eighth notes. The third adds dotted quarter eighth notes, eighth note and eighth rests, and eighth note dotted quarter note combinations.

Yamaha also puts out *Rock-Powered Accompaniments* to go with the songs found in books one and two. There is also a *Yamaha Performance Folio* available with 14 compositions and arrangements that correlated to the music found in book one. The Yamaha Individual Instruction Book is also available as a student reference source. They include fingering charts, student practice charts, and a glossary of musical terms and symbols. They are available for flute, clarinet, trumpet, saxophone, trombone and snare drum. They include solo repertoire with piano accompaniment for the beginning soloist. The *Yamaha Duet Series* are easy-level duets correlated to a specific page in the *Yamaha Individual Instruction Book*. There are 20 duets that are arranged for each instrument. The music comes from a variety of styles which includes American, international folk songs, and well-known themes from "great masters".

The next series to be reviewed is the *Alfred Basic Band Method*. This is compilated by Sandy Reldstein and John O'Reilly. This series is divided into fourteen small units. The series will be surveyed by unit for concepts, songs, and interesting arrangement techniques. Supplements will be discussed after the method book is reviewed. The first unit is entitled Note Primers. This page is designed to introduce each instrument to its first notes. The first three notes are F, E flat and D concert ascending and descending in whole notes. The percussion learn right and left hand sticking on quarter notes. The students are given a chart that shows the fingerings of their first note, a practice key that shows the beats counted out with arrows for upbeat and downbeat, a time signature diagram for 4/4 time, and definitions to the terms measures, bar lines and double bar lines.

The second unit is based on D, E flat, and F concert and includes simple melodies in quarter notes based on these pitches. The songs are: *Count and Play, Clap and Play* (rhythm exercise), *Short and Long* (combines whole notes and quarter notes), *Fun March, Along or Together* (duet), and *Pop Parade* (combines quarter notes, quarter rests and whole notes). Each unit contains a practice key with a helpful hint.

The third unit begins with the practice key: Count the beats and clap the rhythm. Sing the rhythm using "tah". This unit continues with quarter note, quarter rest and whole note melodies and adds g concert for the winds, and double stroking for the percussion students. The songs that teach these concepts are: *Count and Play, Duet, Merrily We Play Along, Percussion Solo* (whole notes for band, double sticking for percussion), *Who's Got The Buns, Little March and Rock Time.*

Unit four adds C concert, half notes, half rests and rim sounds for percussion students. The slur and breath mark symbols are also introduced and presented in the melodies. The melodies for this unit are: *Clap and Play, Du-Et Again, French Folk Song, March, Whose Aunt?* and *Rock 'N 'Slur.*

Unit five adds D concert, 2/4 meter, repeat signs, harmony, piano and forte dynamics, and an exercise that has the students write their own arrangement to the melody *Folk Sound.* The melodies are still based on the rhythms presented thus far. The melodies for the unit include *Count and Play, One- Then The Other, Lightly Row, Harmony, London Bridge* and *Folk Sound.* Unit six introduces eighth notes, tempo (moderato and allegro), and 1st and 2nd endings. The melodies are: *Count and Play, Clap and Play, Double Play* (2 part harmony), *Shooting Star, Second Endings, Jolly Old St. Nicholas*, and *Rock-Et* (allegro).

Unit 7 introduces 3/4 meter, C concert, flats andante tempo, and an arrangement exercise based on Whole Step Rock. It is at this point in the text the publisher suggests beginning the *Alfred Basic Solo and Ensemble Book.* This will be discussed in the supplements section. The melodies for this unit are: *Composing Rhythms* (students compose rhythms to clap to the

melody), *Crossing Parts, A Jazzy Bridge, Smoothy, Old St. Nick is Swingin', Pick-A-Part*, and *Whole Step Rock.*

Unit 8 introduces dotted half notes, G and A concert, an arrangement exercise based on *The Fourth Sun* and a clapping arrangement exercise for *Roçkin' Duo.* The melodies for this unit are: *Clap and Play, Rockin' Duo, Skip's March, The Fourth Sun,* and *A Hip Lamb.* Unit 9 introduces B flat, F and A concert, eighth note and eighth rest rhythms, rounds, flam accents for percussion, and a scale study based on B flat concert. The melodies for this section are B flat *Scale Study, Count and Play, All Tied Up, Lovely Evening, Composing Melodies,* and *Rudimental Rock.*

Unit ten introduces G and C concert, natural signs, accents, legato tempo, and a composition activity with clapping using the melody from *The Blues.* The songs for this section are: *G Scale Study, Clap and Play, Doin'- It, The Victors March, Switchin',* and *The Blues.* Unit eleven adds dotted quarter note and eighth note combinations, concert E, and staccato articulation. The students are asked to create their own arrangement of Rockin' the Scale. The songs for this unit include: *F Scale Study, Count and Play, Contrasts, Ode to Joy,* and *Rockin' the Scale.*

Unit 12 introduces D, E flat and F concert. The pickup and fermata are also defined and included in the selections. The students are given a composing exercise in which they are asked to compose their own melody using the pitches indicated. The songs for this unit are: *Count and Play, B flat scale variation, High and Low (duet), This Old Man, Composing More Melodies and Worried Man Blues.* Unit thirteen adds E flat and A flat concert for flutes, E and D concert for B flat instruments. The concept is D.C. al Fine. The double stroke roll is introduced for percussion. The students are given dotted quarter eighth note examples to practice before they play the melodies. The songs for this section *include Clap and Play, E flat Variation, Stop and Go, Traveling to Arkansas, Rowin' Heavy,* and *Feelin' Folk. .*

The fourteenth and final unit introduces D and A concert for B flat clarinet, A and G concert for cornets, and A and G concert for trombone. E flat alto saxophones have F sharp and E. This unit has the students create their own arrangement to *When the Saints Go Marching In.* The songs for this unit include: *Count and Play, F Scale Variation, Counterpoint Duet, When the Saints Go Marching in* (has multiple parts per instrument) and *Jazzin' Up The Saints* (Dixieland swing). The text ends with a fingering chart that is similar to those seen in typical method books. There is an illustration of the instrument, with circles for the fingerings.

Alfred comes with a variety of supplemental features. The first is an audio accompaniment for the students to play to at home, which is based on the melodies in the band series. There is also a supplemental solo and ensemble series available that goes along with the text. *Alfred* offers a variety of cd-rom software entitled *Alfred's Essentials of Music Theory.* These are based on multiple levels of ear training and music theory by Andrew Surmani, Karen Farnum Surmani and Morton Manus.

The next band method to be reviewed is the *Standard of Excellence Band Method* by Bruce Pearson. As in the previous series, the method will be reviewed by concepts, songs, and supplemental and organizational activities. The concepts for the *Standard of Excellence Band Method* are in the following sequence:4/4 meter, Concert B flat, C and D, whole notes, whole rests, tone, half notes, half rests, quarter notes, treble clef, tonguing technique, repeats, logical sticking, paradiddles, multiple bounce technique (percussion), designated sticking, suspended cymbal technique, concert E flat and F, plucking and dampen strings with logical fingering (electric bass), quarter rests, fermata, ties, common time, F and G concert, B flat major key signature, breath marks, repeat signs, flams, tambourine and wood block technique (percussion), eighth notes, alternating flam technique, slurs, paradiddle technique, forte and piano dynamics, 3/4 meter, dotted half notes, E flat major key signature, eighth rests, A flat, A natural, claves technique, flam paradiddles, F major key signature, dotted quarter eighth notes, sixteenth notes, triangle technique, allegro, andante tempos, mezzo forte, crescendo and decrescendo markings,

1st and 2nd endings, eighth and two sixteenth rhythm, 17 stroke rolls, alternate sticking, double stops, d.c al capo, d.c. al fine, timpani technique, largo and moderato tempos, pick up notes, tie pick up notes, mezzo piano dynamics, and 9 stroke rolls.

There are a variety of international songs and melodies designed for the series to reinforce the music concepts. These include: *The First Note, The Second Note, Tea for Two* (two parts for each instrument), *The Third Note, Three of a Kind* (three notes for each instrument), *Three's Company, Woodwind Whirlwind,* and *Top Brass*. Percussion melodies include: *Right Hand Ramble, Lots of Lefts, Four of a kind, Keep it Steady, Chop Builder, Percussion Power, Morse Code, Quarterback, Percussion Pizzazz, The Beat Goes on, Stick with it, Great Grip, Keep the Beat,* and *Percussion Expert.* The full band melodies continue with *Time for Band, The Fun Continues, Whole Lotta Counting, Four Score, Mix Em Up, Melting Pot, Band on Parade, A Breath of Fresh Air, Side by Side, Two by Two, Half the Price, Two for the Show* (duet), *Go For Excellence, A Quarter's Worth, Hot Cross Buns* (English Folk Song), *Au Claire De La Lune* (French folk song), *Down by the Station, Easy Street, Country Walk* (English), *Gettin' It Together, For...Only* (instrument specific exercise), *Merrily We Roll Along, Lightly Row* (German), *One Step At A Time, Good King Wenceslas (traditional), Song of the Fjords (Norwegian Folk Song), Warm-Up, Tied and True, Jolly Old St. Nicholas (American), Amigos (Mexican), Farm Out, For...Only* (2nd series of instrument specific exercises), *Sweetly Sings the Donkey, Mary Ann, Mark Time (West Indies Folk Song), Crusader's March, Go For Excellence* (reviews previous concepts), *Balance Builder, Jingle Bells, School Song, For...Only* (third exercise), *Warm-Up* (new band exercise), *Eighth Note Explorer, Go Tell Bill* (Rossini), *Go For Excellence* (another example), *Eighth Note Express, Skip It, Lou* (American), *Eighth Note Expert, Mexican Mountain Song* (Mexico), *Baffling Bar Lines, For...Only, Warm-Up* (new warm-up), *Theme From Symphony No. 1* (Brahms), *Erie Canal Capers* (American), *Laughing Song, Star Search* (Mozart), *Go For Excellence* (another example).

It is at this point in the text that the melodies start going from an 8-measure format to a primarily 12-measure format. They include: *Climbing Stairs, and Bingo* (American), *There's Music In The Air* (George F. Root), *There's The Same Music In The Air* (George Root), *Scale Skill, For ...Only* (new exercise), *Warm-Up* (new example), *Channel Three, Down in the Valley* (American), *Brother Martin (round), The Little Fish (American), Go For Excellence (Czech), Warm-Up* (new example), *Old Blue, Third Time Around, Lullaby Duet, Minuteman March* (Robert Frost), *For...Only* (E flat major), *Mexican hat Dance* (reprise), *Frere Jacques* (French), *Morning Mood* (Grieg), *Ming Court* (Chinese), *Go For Excellence, and Sawmill Creek* (Pearson). It is at this point in the text, that the melodies begin to extend to primarily 32 measure arrangements.

These arrangements include: *Montego Bay (calypso), Regal march* (Pearson), *Warm-Up, Full of Hot Air, Danza Giovanni* (Italian), *Major Scale Skill* (B flat Maj.), *The Man on the Flying Trapeze* (Leybourne), *For...Only, Look Sharp* (accidentals), *Aura Lee* (Poulton), *Barcarolle* (Offenbach), *Just by* Accident (accidentals), *Major Scale Skill* (F maj.), *Sailor's Song,* and *Go For Excellence (This Old Man).*

Additional examples include: *Warm-Up, In the Pocket, Pocket Change, Strictly Business, Smooth Sailing, Roses From The South* (Strauss), *Theme from Hansel and Gretel* (Humperdinck), *For...Only, That's A Wrap, Polly Wolly Doodle* (American), *Volga Boat Song (Russian), Kookaburra* (Australian), *Go For Excellence* (Susato), *Warm-Up Band Arrangement, Short Cut, Spot the Dots, All Through The Night* (Welsch), *Alouette* (French-Canadian), *For...Only, Just a Little Off the Top, Top Drawer* (duet), *Home on the Range, The Conquering Hero* (Handel), *Go For Excellence* (new example), *Warm-Up* (additional example), *High Winds Ahead, Look Before You Leap, Major Scale Skill* (E flat major), *Variations on a Theme by Mozart, For...Only, Slippery Slurs, Waltz Street, Theme From Symphony No. Nine* (Beethoven), *Ready or Not, Ach! Du Lieber Augustine* (German), *Go For Excellence* (incorporates concepts previously learned), *Balance Builder, Trumpet Voluntary* (Clarke), *Sakura* (Japanese duet),

Grandfather's Whiskers (American), *Twinkle Variation, Partner Songs* (American Spirituals), *Manhattan Beach March* (Sousa), *For...Only* (covers concepts previously learned), *Largo* (Dvorak), *Just Fine, Chorale* (Mason), *Go For Excellence, Ricochet Rock (Elledge), Loch Lomond* (Scottish), *Shalom, Chaverim* (Hebrew), *For..Only, Grandfather's Clock* (C. Work), *Kum Ba yah* (African), *Grant Us Peace* (German round), *and a final Go For Excellence* (reviews concepts previously covered).

The series has a large variety of supplemental activities and music. There are instrument specific solos with piano accompaniment. There is a list of discussion topics for the director to review with the students in regard to solo performance behavior. There is also an evaluation sheet included for the teacher to use with each student. The solo melodies include: *Minuet by Bach for flute or oboe, Musette* (Bach) for clarinets, *Menuett* (Kimberger) for bass clarinet, *Minuet* (Bach), for alto clarinet, bassoon, alto saxophone or baritone saxophone, *Musette* (Bach), for tenor saxophone, *Emperor's Hymn* (Haydn), for trumpet or French horn, *Theme from The Royal Fireworks* (Handel) for trombone, baritone tc and bc or tuba. Sailing (Daley), for electric bass, *Minuet* (Bach) for mallets and *The Royal Drummer* (Pearson) for drums. *Sticking With It* is a second drum solo included in the series. There is a final full band arrangement of *Rockin' Rondeau* (Mouret) included in the text.

Standard of Excellence comes with a large assortment of supplemental materials within the method book. The text begins with an achievement chart that is designed to give students points for successfully completing each exercise. The points are based on the first class, master and artist level, depending on the total number of concepts and songs they learn by the end of the year. There are postcards and certificates included that can be sent to parents. There are also accompaniment recordings that go along with the series for students to practice with. There are also diagrams and tips in the student books for instrument care, assembly, and proper playing and sitting positions.

The *Standard of Excellence* method book also comes with additional instrument-specific exercises that cover the concepts presented in the series. They are called *Excellerators*. These are included at the end of the text, and are meant for sections 4A, 4B, 12A, 12B, 23A, 23B, 31A, 31B, 66 A,B,C,D, 79, 92, 94A,B,C, 107A, B, C, D, 132 A,B,C,D, and 135 A,B,C. There is also a Scale Studies section that includes B flat major, E flat major, F major, and A flat major scales and thirds. The chromatic scale is also included beginning on E flat. There is also an additional *Rhythm Studies* and *Advance Rhythm Studies* section. A glossary is also included for the students.

Periodically in the text, there are sections entitled: *Activities for Excellence*. These offer a variety of composition, music listening, history, and theory activities and ideas for reinforcing the concepts that are presented in the songs. Most songs also come with a list of objectives for the example, or tips for the director to keep in mind when teaching the song. There are 10 *Standard of Excellence* quizzes that are periodically given in the series. They are based on the concepts learned to that point in the text.

The *Standard of Excellence Achievement Charts* are a check off for each exercise in regard to notes, rhythm, tone, tempo, articulation or the specific concept the exercise represents. There is one of these for the director to check off for each instrument family. There are also a variety of motivational tools such as the Certificate of Achievement at the first class, master and artist level that are gender specific and can be cut out and used as postcards to mail to parents. The certificate and postcard also has encouraging words asking the parents to have their child play their songs for them. Fingering charts with large pictures of each instrument and its history are also included. A list of the *Percussive Arts Society International Drum Rudiments* is also included.

There are maps that list the section of the world that is represented by the music the students are learning, a keyboard diagram, conducting patterns, and a *Band Director's Anthology*. This asks and answers the question of 1. Why is Music Basic?, and includes the article: *Teaching Music*: for "feelingful" intelligence by Gloria J. Kiester. There is an additional section on

recruitment and retaining tips, first meetings with parents, instrument selection considerations, tips on motivation: the key to retaining students, a director's recruiting and retention time line, five versions of forms and sample letters on the subject for parents.

The next *Standard of Excellence* supplement is a detailed curriculum that lists in index form the basic skills, tone production, special techniques, musical concepts, pitch and melodic perception, symbols and terms, notation and composition, context, judgments and culminating performances that make up this curriculum. This is followed by a list of notes covered in the series. They are based on the concert E flat major scale. This is followed by a section with tips on teaching music reading: sound before sight strategies. The next section has rhythm study sheets for the students to practice at home, and a list of tips for playing by ear including sound without sight strategies. This is followed by a few examples of the traditional, down up and McHose Tibbs counting system. A diagram that covers each approach is included. There are additional tips on rehearsal structure, developing critical thinking in band rehearsals, including *The Taxonomy of Higher Level Thinking for Music Educators* (Minnesota Department of Education, 1990), and the article *Are Students Learning Music?* in Band by Tom Dodson.

The tips continue with information on improvisation in the concert band setting, selecting music for young bands with a detailed list of first and second year considerations, concert programming ideas and an insert on music related careers. The final section deals with technique. There are tips included on breathing, tone production development, remedies, tonguing, building a balanced band sound, phrasing, intonation, reed selection, mouthpiece selection, percussion equipment, a list of materials that state which should be school provided and those that should student provided, percussion pedagogy tips and rudiments, and finally, administration.

The administration section covers scheduling, the article *The Middle School Revolution: Coping with a New Reality* by David Reu, and the article *Blocks, Wheels, and Teams: Building* A *Middle School Schedule* by June Hinckley, funding and budgeting, This is followed by funding and budgeting tips, eight sample budgeting documents to be sent to administrators, invoice

samples, classroom management tips and public relations ideas, and finally, a bibliography that represents the culmination of ideas presented in this supplemental section. This includes a list of books for further reading.

There are several materials that can be purchased separately that go along with this series. They include *the Standard of Excellence Piano/Guitar Book*, supplemental cd's, and a history/theory workbook. The music theory section is designed to teach students how to notate music, so that you can compose rhythms and melodies. They also are taught note names in treble and bass clefs, as well as learning, "the language of music that will help you to become a better, more well-rounded musician." The music history section covers the periods from Antiquity through the 20th century. The students learn about the composers of each period, the styles of music, and are given timelines to assist in learning each period.

The text presents these concepts through a series of game-like exercises. Examples of these lessons are: *What's Your Clef?*, where they are given a puzzle that includes having the students choose which clef is correct. *Clef Calligraphy*, has the students learn to draw both clefs, as well as reading music, *Musical Crossword, Rhythm Antics, Music Math, Composer Calamity, Note Know How, Missing Bar Lines, Key Signature Savvy, Detective Duty* (finding and correcting key signatures). Other games include *Dots of Fun, Beam Me Up* (writing beams on notes), *Note Decoder* (learning half steps and whole steps, *Accidental Acrobatics, Rave Review* (a game that incorporates filling in the blanks to reveal a secret message), *Dot Adventure, Balance the Scales* (note values), *Bar Line Bonanza, Scavenger Hunt,* and *History Mystery*. There is also a progress chart for the students to keep track of when assignments are due.

The final method to be surveyed is the *Belwin 21st Century Band Method* by Jack Bullock and Anthony Maiello. After the completion of this method, there will be a section dedicated to the survey of supplemental and advanced band methods and their suitability for elementary band programs. The *Belwin 21st Century Band Method* is written for beginning band instruction with full band instrumentation. Level one is organized into 18 lessons structured into 3 units. In

addition to the exercises there are 4 song pages, 3 concert programs, 16 *Extra Credit Exercises*, a fingering chart, interactive video featuring Wynton Marsalis and a practice chart for each book. The material is geared to be presented and completed during a school year.

The series begins with a distinction between the parts for early songs in the text. They are divided into three groups: *Group One: Rote Song Fingerings* (non-unison and unison). *Group Two: Rote Song Fingerings* (not unison) and *Group Three: Rote Song Fingerings* (non-unison and unison). These go along with the three note rote songs in the series. The purpose is to make the first notes the students play to be the easiest for that particular instrument as well as including a version for group and unison play. After these are learned it is suggested the students compose their own melodies based on the pitches learned thus far.

The first section contains lessons one through four. Each example in the first section (lessons one through four) is presented in either a unison or alternate approach. These are based on the three groups previously discussed. This section includes the concepts of: staff, bar line, treble and bass clef signs, lines and spaces, final bar line, time signature, note, accidentals, whole notes, whole rest, breath mark, half notes, half rest, duet, quarter notes, quarter rests, repeat signs and time signatures. These are presented using the melodies: *Grooving' N Moovin', Hand Off, The See Saw, Easy Does it, Balloon Ride, Name These Notes, Half Note Trip, Jive With Five, Hot Cross Buns, Dippin' Down, At Pierrot's Door, Tune for Two, Lightly Row* (German Folk Song), *Lullaby* (Kashmiri Folk Song), *Dodo, L'Enfant Dors* (Belgian), *Some Folks* (Foster), *New Note Rock, Rocket Ride, Scaling Up and Down, Chorale, Tzena,Tzena,Tzena,* (Israeli), and *Horn Work Out*. This section includes supplemental songs under the heading *Songs for the Fun of It*. They are: *Jingle Bells, Love Somebody, Que Pasa, and Rockin' With Mrs. "T"*. There is an additional unit in this section entitled *Our First Concert*. The melodies include: *Alpha March, Arroro Mi Nino* (Argentina), *Jolly Old St. Nicholas, and The Saints Go Marching In* (USA).

The second section includes the concepts of: eighth notes, round, tie, time signature, dotted half notes, 1st and 2nd endings, key signature of F major and B flat major, pick up notes

and eighth rests. These are presented using the melodies of: *Tricky Mickey, Twinkle Twinkle* (French and English), *Down Under, Skip to My Lou* (USA), *Ten Little Maidens, Quail Song* (Cherokee Indian), *All Tied Up, Are You Sleeping, The Bridge of Avignon* (French folk song), *Up on the Housetop* (USA), *Finger Workout, Chiapanecas* (Mexico), *A Jazzy Threesome, Beautiful Brown Eyes* (American), *Long, Long Ago* (England), *The Donkey, Yankee Doodle* (English/USA), *The Mocking Bird* (USA), *Barcarole* (Offenbach), *Down In The Valley* (USA), *Just Rockin' N' Rollin', Check it Out, Russian Folk Dance* (Germany), *Blue Moon* (USA), *Buenos, Dias Su Senoria* (Chilean), *Polly Wolly Doodle* (USA), *Carousel, Horn Workout* (instrument specific), *Sound Familiar, English Melody* (England), *Foggy Dew* (England), *Keep Em Even, Bingo* (USA) and *Pickup Twister*. This second section has two additional supplements. The first is *More Songs Just For the Fun of It*. They include *This Old Man* (USA), *Tell Me Why, Theme From Symphony No. 1* (Germany), *Rockin' Old Mac* (England), and *This Land Is Your Land* (USA). The second supplement *is Concert Time Two*. This includes: *Theme From The Surprise Symphony* (Haydn), *Aura Lee* (USA), *The Carnival of Venice* (Italian) and *Folk Dance* (Bartok).

The third and final section includes lessons eleven through eighteen. It incorporates the concepts of dotted quarter eighth notes, tempo, accidentals, andante and allegro tempo, slur, dynamics, piano, forte, moderato, mp, mf, ritard, fermata, eighth and dotted quarter rhythms and multiple measure rests and duet. They are presented using the melodies of: *Crazy Fingers, Hold It, America* (USA), *Ecossaise* (Germany), *Horn Workout* (instrument specific), *An Accidental Encounter, Now Is the Month of Maying* (England), *The Sad Clown, Watch Out, A Little Dance* (Russia), *Sunrise, Sunset* (USA), *Careful! Don't Break it!, Slur It, The Old Oaken Bucket, The Yankee Doodle Boy* (USA), *A Warm-up Exercise, Slip, Slide and Slur, Erie Canal* (USA), *The Trolley Song* (USA), *Horn Workout, On Parade, Chorale, After Beats, More About Beats, A Russian Polka, Rock It To Me, Etude, Switcharoo, Camptown Races, Can You Name This Song,*

A Scale Etude, Hungarian Rhapsody No. 14 (Hungary), *Buglers Holiday, Be A Composer, Siranda* (Portugal) *and Hop Hop Hop* (German).

The supplements for this section include Still More Fun Songs and two full band melodies by Robert Washburn and Robert Smith. Still More Fun Songs includes: *Amazing Grace, Marine's Hymn, Danny Boy* (Ireland), *The Sidewalks of New York* (USA) and *La Bamba* (Mexico). The melody by Robert Washburn has the title *Choral and Variants*. It is based primarily in quarter and eighth notes, with multiple quarter rest and eighth rest combinations. The second piece is *Commencement* (An Overture for Band), by Robert W. Smith. The piece is based rhythmically around quarter, eighth and quarter note combinations. Both are highly suitable in difficulty level for elementary band.

The text contains a summary of the national standards for grades five through eight. Extra credit exercises are written to develop techniques indigenous to that particular instrument and must be performed individually with instruments in that particular group. The method structure is divided into 18 lessons and 3 learning sections. After lesson 4, there is a *First Concert* supplement, which contains selections (to be listed), using the first six notes and basic rhythms. The second section is *Concert Time 2* (not to be confused with the supplemental band series by the same name). This section of the method has two folk songs and selections by Haydn and Bartok. It is arranged in 3 part full band arrangements. *Concert Time 3* contains compositions written especially for the method by Robert W. Smith and Robert Washburn.

The text has a number of supplement items contained in the method book. There is also an instrument workouts section for each specific instrument, which teaches concepts and reinforces technique unique to that particular instrument. There is also a *Teaching Aids* section. This includes full scores on each exercise and suggestions for the presentation of material are given. Objectives are given in concise statements and in behavioral terms. All exercises are written with a piano accompaniment for those teachers who use the piano to supplement the sound of their ensemble. They provide the students with rhythmic stability and harmonic

backgrounds for the exercises and songs, which the band performs mainly in unison. There are also 16 extra credit exercises.

There is also a rational section in the lesson plan stating why each exercise is important. There are also checkpoints reminding the director to check for various concepts such as embouchure, breathing, hand position, etc., The series also includes "*Songstories*". These are biographical, anecdotal, informational stories about the origins, the composers, the countries, and generally interesting backgrounds of 63 songs and pieces in the method. This also includes cross-reference materials for composers and information that is related to another song in the series. The words to many of the folk songs and translations are also included where appropriate.

There is a section entitled *Additional Aids* at the back of the conductor score and teachers manual to assist the student and the teacher in the instruction of this material. These include: 1. Full page fingering charts and position charts for all notes learned in level one for every instrument. 2. Maps to help locate countries of origin for composers and songs. 3. A reproducible order form for videos and compact discs for the students to practice with at home. 4. A reproducible certificate of achievement that the teacher can customize and give to students as a reward for completing level one.

There are also several inspirational quotations that may be reproduced and posted on bulletin boards. There is a video that goes along with each instrument book. It goes through step by step instruction of assembling the instrument, has information on holding the instrument, body posture, breathing and embouchure, producing the first tones and care of the instrument. Each new rhythm pattern is presented in the video by an instructor using charts and interaction with the viewer clapping and chanting the pattern. Each video also has a celebrity guest artist to teach, direct, and encourage the students on basic performing concepts. There is also a play along feature that has the instructor conducting specific band exercises and performance pieces, enabling the student to perform with the band on the video from his or her own lesson book.

There is an accompaniment cd for every song and exercise in the method for class and home practice. There is a supplemental *Smart Music* feature available for purchase. It provides the student with play along experience for every exercise, song and performance piece with a variety of style choices. The program follows the tempo of the performer and can hold a strict tempo. The student can choose different tempos as they progress.

SECTION TWO

There are several beginning band methods and supplemental music for advanced beginning band students or bands approaching the beginning of their second year of lessons. These are surveyed with the thought of their being used as supplemental end of the year concert pieces for elementary school bands that have students during the fourth and fifth grade. These would primarily be elementary school band programs that possess a fourth grade beginning grade and fifth grade "advanced" band.

The first series reviewed is *Concert Time* by Brian Balmages, Quincy Hilliard and Les Taylor. *Concert Time* is a series of concert pieces for beginning band. The beginning band book contains fifteen works ranging from marches, hymns, multi-cultural, Americana, rock and novelty pieces. Each selection comes with brief conductor's notes to assist with the instruction of the piece. The songs contain a balanced variety of accentuation and dynamic variety. The first five selections range from grade .5 to grade 1. These are primarily extended versions of the types of melodies found in the methods books previously discussed.

The five selections are *Ceremonial March, Autumn Lullaby, Rock City, Cataclysm,* and *Cling-Clang Concerto.* These works have different styles and vary in dynamic level, tempo, articulation and phrasing in order to match the style of each particular piece. For example, *Autumn Lullaby* is andante expressivo at a metronome marking of quarter note equals sixty to 72. The arranger suggests, "The melody line is slurred and meant to be played in a flowing manner". *Ceremonial March* is moderato, quarter equals 92, and has a "state melody" that alternates with staccato accentuation. The conductor's notes suggests that taking time to have the students agree

on the length and style of the notes could provide a good extension activity to promote listening between sections of the band.

The works in the collection have limited pitch ranges. They are within the range of an octave of the scale upon which the piece is based. The melody and harmony parts are usually stepwise or limited to skips of a third, fourth or fifth to make it easier to play for the student. There is an additional part for bells in each piece. As in the method books, this can be modified for Orff instruments or chromatic bells.

These pieces have repeated melodic patterns and are often in unison to aid younger bands in staying together. To add variety, sections of the pieces are given two to four measures of rest while the rest of the band plays a short variation or bridge which leads to the full band repeating the melody. Other times, as in measures 17 through 20 of *Cataclysm*, the full band rests and there is a brief and simple percussion solo. The full band comes in again at measure 21 with a restatement of the melody. This procedure helps to add variety for the students and the listener by not having the students directly repeat the melody a second time. (Something that is usually done in method books that contain numerous and brief 8 measure melodies).

Mixing simple question and answer phrases with alternating combinations of instruments also helps to add variety without greatly increasing the difficulty of the piece. This can be seen in measure 5 to 21 of *Cling Clang Concerto*. These pieces, according to the composers, are intended for students who are completing their first year of band or beginning their second. The text also comes with a full performance cd. This has recordings of all 15 selections in the text.

Another music collection for advanced beginners is available from *Essential Elements* and comes in two sets. These are the *Essential Elements Broadway Favorites* and *Movie Favorites* by Michael Sweeney. These were intended to go along with the older *Essential Elements* method book, but can be used separately in a concert. Each piece comes with different arrangements. The solo arrangement for the specific instrument the specific book is intended for, as well as second part for the student that fits into the full band arrangement.

The first collection to be surveyed is the *Broadway Favorites*. This collection has four songs that are at "book one" level and seven for book 2. Since the survey is intended for music compatible with beginning bands, only the book one songs will be discussed. These are *Beauty and the Beat, Tomorrow, Cabaret* and *Edelweiss*.

The full band arrangements, even the book one arrangements, would be highly challenging for an elementary school band to perform in concert. They are not composed in the unison or two-part melody and harmonic format seen in the *Essential Elements 2000* book. The parts have a great deal more syncopation, as well as multiple entrances on weak beats.

The solo parts come with piano and cd accompaniments. With the book one solos, *Beauty and the Beast* and *Edelweiss* are the most accessible for advance elementary band students, and the parts also contain short and simple bridge material in between the melodies. To make these more accessible for elementary band, the solos can be performed by using the piano accompaniment, cd accompaniment or by having the student soloist play the melody acapella.

Movie Favorites follows the same format as *Broadway Favorites*. These arrangements would also be extremely challenging for the same reasons stated in *Broadway Favorites*. However, the solo parts for *Jurassic Park, Chariots of fire* and *Forrest Gump* could provide the same practice incentive and solo opportunities as the selections mentioned in *Broadway Favorites*. This will be discussed in detail in the conclusion. This series also comes with a cd accompaniment as well as a piano accompaniment book.

The *Freeman Whitney Band Reader* is labeled as a supplement for any elementary method. The "elementary method" is meant to refer to beginning bands as opposed to being an elementary school band method. The latest copyright of the text is 1982 and was first copyrighted in 1954. It is distributed by the *Hal Leonard Corporation*. The text is a series of playing exercises that review such concepts as: tonic, subdominant and dominant chord relationships, dynamics, counting, articulations, accentuation, test pieces for review, four measure phrases, key signatures, intervals such as "Do-Fa", A-B-A form, tetrachords, major and minor scales, rhythm

patterns, slurs and ties, studies to improve full tone, tonguing techniques, embouchure, triplets, ties, eighth rests, compound meter, and finger technique.

The text itself does not come with any specific instructions for the students on how to properly practice these concepts at home. That is left to the director. The book contains short exercises, each composed for the purpose of reviewing the particular concepts listed above. At approximately the halfway point of the text, pg. 40, the selections become rather complicated for an elementary school band or beginning band student. We see the addition of 6/8 meter combined with ties, dynamic changes, as well as variation of these between sections of the band. Also, the conductor's score is a piano score as opposed to a full score listing individual parts. The brass parts, for example, begin to have exercises on slurring intervals of an octave and a half.

However, the first half of the text will be surveyed for its usefulness as a supplement for a beginning band method. The opening exercise, *"Preliminary Chords and Rhythms"*, is actually one of the few selections that includes a full score. The exercise has students playing on quarter notes, half, whole and quarter rests in rather straightforward combinations. The students switch every 4 measures between tonic, sub dominant, and dominant seventh chords.

The next exercise is written in unison in the key of B flat major. These exercises have the students playing within intervals up to a fifth, all in unison. Some selections have titles that remind students to "tongue neatly" or "count evenly" but this is the extent to which the supplemental information extends. For example, "*Articulations*", exercises 12-16 on page 6 has an alternating quarter note and quarter rest accompaniment with the melody in half notes based primarily around a B flat major triad. Exercises 17 through 29, which includes the studies *Sostenuto* and *Test Piece* include examples of the music concepts covered thus far. "*Harmony*" and "*Melody and Accompaniment*" are composed to enhance the student's understanding of harmony and the role of melody and accompaniment in music.

Unit II covers fourth measure phrases, still based around the B flat major triad, and primarily in half and dotted half notes. These exercises begin to expand in range close to a full

octave in stepwise motion. The next example, "*Notice the Key Signature*" has students play in a sudden "F major key". This is sudden in the sense that most of the previous examples were in the key of B flat major. Variety is presented in these eight measure pieces by alternating ascending and descending combinations of intervals. For example, exercise 8 begins with a descending then ascending melody stepwise, while exercise 9 ascends by step in the first half, then primarily descending stepwise intervals in the second.

Exercise 14 Unit II begins with an A and B melody part with leaps less than a fourth in both parts. The C part to the piece has a combination of quarter notes and quarter rests for accompaniment. The piece is based in the key of b flat major. Unit two also includes some simple 8 phrase waltz songs in the key of B flat major such as "*Spring Days*". In this selection the melody is mostly within the interval of a fourth, with a scalewise melody at the finale.

There are several "review" sections in the book. The review vocabulary section, like the one found at the beginning of Unit III gives the students a short 3-measure passage than has them write in the note names for the section given. Review notation follows the same procedure. Unit three advances the articulation learned by included marcato and more staccato examples. "*Waltz Tune*", not to be confused with the previous waltz example, is in a ¾, B flat major waltz style, but alternates slurs, marcato and staccato accents. "*Tetrachords*", number 22 on page 18, has the students playing several examples of short four tone scale series with alternating crescendos and decrescendos.

Unit IV, has a rhythm review, based primarily around quarter, half, quarter rests and eighth notes. The study is rather straightforward and does not have a great deal of melodic variety in order to keep concentration on the rhythm values of the music. This unit also has some full-scale exercises based in dotted half notes for exercise 3 and quarter notes for exercise four. On page twenty there are 6 exercises entitled "*Rhythm Patterns*". These test students by giving them quarter note, eighth note, and half note combinations. The intervals on these exercises stay within

a fifth and are primarily stepwise or scalewise to help the students concentrate on the rhythms themselves.

At page 22, Unit IV, we begin to see some full-page compositions that increase in difficulty. *The Bells of Avon*, in E flat major, contains dynamic changes from mp to mf, with rather simple half note, quarter and eighth note rhythms. The challenge is for the students to play the dynamics as well as varying accentuation, which includes marcato, legato and staccato accents. The tempo is andante. The next selection, *Martha Washington's Minuet*, is in the key of B flat major and adds slurs and E natural and A flat accidentals to the challenges presented. This challenge is carried on with more of the same in *Polka Poco* with a tempo of allegro moderato. Each of the last 3 selections increased in tempo as they increased with difficulty. Unit V is the last unit that would be considered accessible for advanced beginning bands.

Unit V includes exercises such as *Support the Tone with Breath*. This is a slurred stepwise melody that combines half and whole notes in the key of E flat major. "*Tongue Lightly*" is a series of 4 exercises whose melody is based around a B flat major scale and chord. The students are expected to tongue the examples with a light staccato articulation. "*Major Scales*", encompasses exercises 14 through 17. Exercises 14 and 15 has the students playing a descending F major and E flat major scale in eighth notes in 14, and eighth note and quarter note combinations in 15 and 16. Exercise 17 is based around elements of an ascending and descending E flat major scale with staccato accentuation.

There are a couple of further exercises worth noting for elementary band. *Dotted Quarter Notes* is an example that introduces the dotted quarter eighth note combination with a based primarily around a B flat major triad. Also, *Enharmonic Tones, The Natural Sign* and *Chromatics* in Unit VI, have brief two and three measure examples that introduces the concepts of enharmonic pitches, natural signs and chromatics. The remainder of the exercises in the text are suited for middle school band use for the reasons previously mentioned.

The next supplement to be surveyed is *The Artistry of Fundamental for Band* by Frank Erickson. This series provides an assortment of scale studies, arpeggio studies, interval studies, rhythm studies, rhythm rounds; articulation studies and speed drills presented over eight units. Each unit has a focus of exercises that are presented and then reviewed in future units. The focus concepts of the exercises include: articulation, syncopation, syncopation with ties, 6/8 time, sixteenths, sixteenths in 6/8, dotted eighths and sixteenths, alla breve, afterbeats, changing meters and changing pulse. Each unit presents a combination of these concepts in the form of scale studies, articulation studies, etudes, rounds, or drills. Each unit will be discussed.

Unit one begins with a piece entitled *Doxology and Variation* and is arranged by F. Erickson. This is a combination of B flat major and G minor concert. This is followed by the first Scale Study. The author suggests that the scales be played slowly at first, both ascending and descending as indicated by the whole notes. Also, the snare and bass drum parts may be doubled with any form of auxiliary percussion instruments. The percussion has 9 and 17 stroke rolls for this exercise. The concepts for unit one include: B flat major scale, G minor and harmonic minor scales, the chromatic scale, arpeggios on B flat major, interval, rhythm, and 3/4 meter. These are presented in the songs: *Doxology and Variation, Scale Study* (B flat major), *Scale Harmony* (2 part), *G minor Concert* (harmonic minor), *Chromatic Scale, Arpeggios* (B flat, E flat, C7, F and F7 major), *Intervals, Rhythm Study One* (dotted quarter and eighth notes), *First Etude* (slurs, quarter, eighths, dotted quarter eighths, half, dotted half, and quarter rests), *Rhythm Round* *includes suggestions on dividing up sections based on the band size, *G Minor (Concert) Etude* (slurred and includes claves and triangle parts), *Articulations* (slurs on varying beats), *Rhythm Study Two* (3/4 and based solely on quarters and eighths), *3/4 Etude* (duet), and *Speed Drill* (in two parts with sample articulation, and snare, bass, woodblock and tambourine parts).

Unit Two includes the following syncopation, syncopation with ties, afterbeats long rolls, paradiddles, double paradiddle flam paradiddles and ruffs for percussion. These concepts are presented in the following songs: *Chorale*, by F. Erickson (slurs on varying beats), *Scale Study* (F

major), *Scale Harmony* (four part harmony), *D Minor* (Concert), *Arpeggios* (F, E flat D flat C, B flat A flat, and G major), *Intervals* (centers on fifths and tritones), *Chromatic Round* (duet), *Rhythm Study No. 1* (centers on tied half notes, eighth rests and eighth note and quarter note combinations. It should be mentioned that each unit begins anew with its numbering of studies. *Rhythm Study No. 1* is the first rhythm study for unit two. The songs continue with *Pick-ups and Ties* (on varying beats), *After-Beat Etude* (up beat articulation), *Rhythm Round* (duet with accentuation), *Syncopation Etude* (with tenutos), *Rhythm Study No. 2* (centers on playing on strong beats and single eighth note and quarter note combinations. *Variation Etude* (includes variations on concepts covered), and *Speed Drill* (centered in thirds).

Unit Three covers the following concepts: C major, A minor, scales, harmony, chromatics, arpeggios, intervals, sixteenths, dotted eighths and sixteenths, and changing meters. Percussion has 7 stroke roll, 17-stroke roll, paradiddles, triple paradiddles, flamacues and drag taps. They are presented in the songs: *Eternal Father, Strong to Save* (John B. Dykes), *Scale Study* (C concert), *Scale Harmony* (five parts), *A Minor* (Concert), *Chromatic Etude* (based on c), *Arpeggios* (C 6, C sharp 7, D minor 7, G 7, C, F minor 6, and G major), *Intervals* (within a fifth, and percussion have flamacues), *Rhythm Study* (sixteenths and dotted eighth sixteenths), Sixteenths (includes eighth and two sixteenths), *Doted Eighths and Sixteenths*, *Rhythm Rounds* (duets), *Rhythm Round* (includes part for snare, bass, maracas and claves. *Rhythm Variations* (includes sixteenth rests and a variety of rhythms previously presented), *Changing Meters No. One* (2/4, 3/4, 5/4, and o/4), *Changing Meters Two* (adds accents), and *Speed Drill* (runs scale-wise through each of the pitches in C concert).

Unit four centers on the following concepts: E flat major and E minor Concert, arpeggios, intervals, chromatics, triple meters, 6/8 time, alla breve, variations and syncopation. The percussion has 5 stroke rolls, 9 stroke rolls, flam taps and ratamacue. They are presented in the melodies: *Chorale* (F. Erickson), *Scale Study* (E flat major and C minor), *Scale Harmony* (E flat maj.), *C Minor* (harmonic minor), *Arpeggios* (E flat major, B flat 7 major, C minor, D flat major

and G 7 arpeggios), *Intervals* (third and greater), *Chromatic Round* (based on E flat), *Rhythm Round* (duet, and includes triplets), Rhythm Study No. 1 (6/8), *Triple Meters* (key of E flat with alternating slurs in 6/8 and 9/8), 6/8 Time, *Rhythm Study Two* (quarters, eighths and quarter rests), *Alla Breve, Alla Breve Variations, Syncopation Etude* (varying accentuation), *Speed Drill* (repeat rhythmic patter moves along each of the pitches of an E flat major scale).

Unit five has the following concepts: G major, E minor, arpeggios, chromatics, intervals, 5/8 time, 2/4 time, sixteenths in 3/4, and articulations. The percussion has 9 stroke rolls, 13 stroke rolls, 17 stroke rolls, paradiddles, triple paradiddles, flams, and flam paradiddles. They are presented in the following exercises: *Lo, How a Rose E' er Blooming* (16th century German melody), *Scale Study* (based on G major), *Scale Harmony* (piano and forte dynamics), *E minor* (melodic minor), *Arpeggios* (G major, G major 7, C major, C minor, A major 7, D major, A 9 and D major 7). *Chromatic Etude* (based on G), *Rhythm Round* (2 parts, but percussion can be divided into 2 additional groups), *Rhythm Study One* (changing pulse with 5/8 meter), 5/8 Time, *Rhythm Study Two* (2/4 and 5/8 measures alternate), *Sixteenths in 3/4* (alternate articulations and mixed sixteenth combinations), *Articulations No. 1* (distinction between slurred and staccato tongued notes), *Articulations No 2* (legato, staccato and marcato articulation), and Speed Drill (based on each of the tones in the G major scale).

Unit Six has the following concepts: chaconne, F minor, arpeggios, intervals, chromatics, 7/8 time, mixed rhythms, staccato-rests, and duplets and triplets. The percussion has flam taps, flamacue, and "Swiss Army Triplets". They are presented in the melodies: *Chaconne Chorale* by F. Erickson (variations are 2 measures long in 4/4 time and in a major key), *Scale Study* (based on F minor), *Scale Harmony* (half notes in piano and forte dynamics), *F Minor* (natural minor), *Arpeggios* (A flat Major, F minor G flat Major, C Major, E flat 7 Major, D flat Major), *Intervals* (large variety of intervals in F minor), *Chromatic Round* (based around A flat), *Rhythm Round* (F minor), *Rhythm Study* (7/8 meter in B flat Major), *Mixed Rhythms* (covers all variety of rhythms already presented), *F Minor Etude* (duet), *Staccato-Rest Etude* (duet with percussion

accompaniment), *Duplets and Triplets* (2/4 and 6/8 meter), and *Speed Drill* (exercise based on each pitch in the A flat Major scale).

Unit Seven covers the concepts of: motets, D flat major, B flat minor, arpeggios, intervals, chromatics, quarter-note triplets, syncopation, sixteenths, 8/8 time, and forte-piano. The percussion has 5 stroke rolls, 9 stroke rolls, 13 stroke rolls, long rolls, flams, ruffs, drag taps and Lesson 25 rudiments. They are presented in the songs: *Piae Cationes* (16th century Latin motet in 5/8 and 3/4 meter with alternating slurs and accentuation), *Scale Harmony* (B flat minor), *Arpeggios* (D Flat Major, G Major, C minor, G Major 7, and A flat Major 7), *Intervals* (a fourth and greater), *Chromatic Etude* (triplets), *Rhythm Round* (5/4 meter), *Quarter-Note Triplets* (E flat major), *Rhythm Study One* (many forms of sixteenth note rhythms), *Syncopation Etude* (alternates 4/4, 3/4 and 3/2 meter), *More Sixteenths, Rhythm Study No. 2* (8/8 meter), *8/8 Time* (reinforces the meter), *Forte-Piano* (covers dynamic marking in 4/4, 3/4, and with crescendos from piano to fp) and *Speed Drill* (Based in D Flat Major).

Unit 8 covers the passacaglia, B minor, arpeggios, chromatic intervals, variations, 6/8 meter review, dotted eighth and sixteenth pickups and changing meters. The percussion has 5 stroke drills, 17 stroke drills, double paradiddles and flam taps. These are presented in the songs: *Passacaglia Chorale* (F. Erickson), *Scale Study* (D major), *B Minor* (melodic minor), *Arpeggios* (D major, B flat major A major F major, E major, C major and A 7 major), *Chromatic Intervals, Rhythm Round* (based in quarter, eighth and half notes), *Variations, Rhythm Study No. One* (6/8 meter), *6/8 Challenge* (sixteen notes in 6/8 meter review), *Dotted Eighth and Sixteenth Pickups, Rhythm Study Two* (6/8, 3/4, 5/8, 3/4 and 7/8 meter) *Changing Meters* (same meter changes as Rhythm Study Two), and *Speed Drill* (based around pitches in D major scale).

The appendix includes all of the major and minor scales, an interval chart, *Lip Slurs for Brass No. 1 and No. 2*, and all of the major and minor chords in inversion. The final exercise in the appendix is *Rhythms with Rests*, a series of 8 measure exercises that increase in rhythmic complexity and meter changes as the student progresses.

CONCLUSION:

More elementary schools each year are deciding to add band programs to their curriculum. The majority of these programs offer instruction in traditional band instruments such as flute, clarinet, trumpet, saxophone and percussion. Choosing a beginning band method that is suitable for an elementary, middle school and high school band student can be a challenging task. However, many of the band methods today offer a wide array of materials to help the student and the band program get started on the right path. These method books offer everything from instruction tips to full curricula complete with copy letters to send home to parents. This survey will discuss eleven method books available on the market including the concepts, melodies, supplements and activities included with each series.

The first series to be surveyed is the *Essential Elements 2000* band method by Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom Rhodes and Don Bierschenk. This method comes with a large variety of classical music experts and international folk music arranged for the beginning band student. The series also offers numerous exercises and tips to aid instruction and review concepts. For example, there is a "daily warm ups" section for full ensemble. These include *Tone Builder, Rhythm Builder, Technique Trax* and *Chorales* for breathing and ensemble listening, *Range Builder* for oboes and horns specifically, and *Performance Warm Ups*. There are several playing examples under each of these titles throughout the series. Each of these exercises concentrates on instructing and enhancing performance of the students' first scale, while separately building each of the individual techniques necessary for quality musicianship.

The terms and materials listed are not only presented to the students in the music. There are playing quiz assessments on these terms, as well as additional assessments on mixed rhythms, understanding music symbols, conducting patterns, pick up ties, slick pick ups, intervals, meter changes and scales. There are special feature sections throughout the text. These sections include activities that point out developmental skills for the students.

Performance Warm Ups contains exercises that are a culmination of the concepts, notes and rhythms learned to that point in the series. The initial tone builder is based on the first five notes of the B flat major scale. The fist chorale is stepwise, based on B flat and composed with half notes and whole notes. The first rhythm builder is 1 to 5 up and down stepwise and alternates between quarters, eighths and half notes. The first technique builder is based in E flat Major and is in fact an E flat major scale in quarters then eighths.

To further assist the teacher, there are teaching tips for every exercise. These range from basic tips such as making sure the students are covering the holes completely, keeping a steady beat through dynamic changes, listening for balance by having the students play the first three notes slowly before beginning the piece, and stressing breath support at softer dynamic levels.

The text comes with an easy to read fingering chart. Each note and fingering is in large dark print and is clearly legible and separated from one note to the next. There are also supplemental rhythm studies at varying levels of difficulty that can be used as extension activities. At the end of the text are Rubank scale and arpeggio studies for the full ensemble. These are in concert A flat major and concentrate on quarter, eighths, and half note accent as well as slurs on alternating strong and weak beats.

In addition to the *Essential Elements* quizzes, there are *Essential Creativity* activities. These are simple music composition activities that reinforce phrase building and musical question and answers. One example takes *Ode to Joy* and has the students write in different musical answers to phrases 1 to 3 (the musical question). This is followed by a lesson that has students compare their own original melody in a four-phrase question and answer format. At the

completion of each section there are playing quizzes for the students to pass. These are designed to check each student for understanding of the concepts and to make sure their technique is progressing correctly.

Essential Elements 2000 also includes a *Percussion Tips* section. This provides a large resource of information for teaching the snare and keyboard percussion parts. There are 187 tips for teaching the percussion (snare/bass) parts. These are specific tips and instructional ideas for nearly every song, exercise and quiz in the text. These range from basic tips for teaching multiple bounce sticking, such as "strive for consistent multiple bounce sounds when moving from hand to hand", and "multiple bounces may sound softer than other strokes; if so, relax on the strokes for a more even sound." For more advanced songs, such as the Eighth Note March, the text suggests, "this march provides an excellent opportunity to use both doubling and paradiddles to enhance the musical phrasing. Remind percussion students that one very important way they can change the musical phrasing is through sticking choices."

There is a separate *Piano Book I* available for *Book I of Essential Elements 2000*. This contains a piano accompaniment for every song, quiz and exercise in the text. These accompaniments contain the melodic line with a small amount of embellishment. Toward the end of the accompaniment book, the piano part becomes more of an embellishment with portions of the melodic line. The accompaniments come with a cue line of the student part. Chord symbols are also included to assist in instruction and also provide a simpler accompaniment if needed. The harmony and style matches the cd accompaniment tracks that come with the text.

The next series to be surveyed is *Accent on Achievement* by John O'Reilly and Mark Williams. This series uses color to enhance the student's book. There are colorful drawings that fit the subject of the song. These drawings make the text look like it was designed for an elementary student. Information and terms that are taught on a particular page are presented in colored boxes to draw attention to themselves. They are also in large print. The text comes with

supplemental exercises based on a variety of concepts. The first of these include *Accent on Theory, Accent on Listening, Accent on Trumpet* (and each specific instrument part) and *Accent on Creativity.*

One of these can be found on almost every page. *Accent on Theory* exercises range from having the students write in note names and fingerings to exercises that have the students arrange the dynamic levels from softest to loudest. *Accent on Listening* has exercises that range from having the students play a pitch, then having the band play the pitch afterward. This is done for the pitches learned to that point (E flat, F and D). Later exercises in this section have the students playing *Mary Had a Little Lamb* by ear, and then filling in the missing notes in the book.

Accent on Creativity has activities that range from having the students play a variation by changing some of the quarter notes and playing them as eighth notes, to giving the students the pitches GECDGED in whole notes and asking them to perform a rhythmic improvisation based on the pitches given.

Accent on Trumpet, or the specific instrument the student is playing is a section that provides a practice exercise that helps to develop a skill specific to the instrument the student is playing. For example, one *Accent on Trumpet* exercise has the student practice the technique of playing from C to G using their breath support. This is presented by having the student play C and G in the exercise in half notes and quarters, mixed with C to G stepwise in quarter notes to reinforce the pitches and fingerings learned thus far. One *Accent on Flute* exercise helps to develop the skill of switching fingerings stepwise between F and G, E flat and F, D and E flat, and A and B flat by having the melody in the exercise switch between these fingerings. The intervals and the rhythm remains the same to make it easier for the student. Exercises cover skills such as alternate fingerings, articulation, slurs, octaves, tonality and flexibility in fingerings.

The book has a section of additional *Accent* exercises. These include *Accent on Performance, Accent on Scales, Accent on Chorales, and Accent on Rests. Accent on Performance* includes holiday songs and marches using the notes and rhythms learned thus far.

Holiday Sampler contains themes from *Jolly Old St. Nick* and *Jingle Bells*. It also includes several marches in a variety of styles including *Sousa Spectacular, Galactic Episode, When the Saints Go Marching In,* and a solo based on *Hunter's Chorus* from *Der Frieschutz* by Carl Weber.

Accent on Scales in book one covers the playing of the concert B flat, F E flat and A flat major scales. The scales are presented in exercises by step and in thirds. The chromatic scale is also included. The music examples follow the key signature based on these scales.

Accent on Rhythms contains 20 exercises with varying rhythmic combinations. These include quarter, eighth, as well as dotted quarter/eighth note combinations. *Accent on Rests* contains 10 examples reviewing eighth, quarter, half and multiple bar rests. *Accent on Chorales* provides four chorales in the keys of B flat, F, E flat and A flat. The chorales contain varying accidentals, tempo changes, dynamic changes and ritardandos.

Accent on Achievement also comes with a *Teacher Resource Kit*. This supplement comes with 21 history worksheets, 8 theory worksheets, five world music locators, comprehensive assessment exercises for all instruments, 4 letters to parents in English and Spanish, listening cd of classical music found in the method book plus the band arrangements and chorales. Twenty rhythm flash cards, 2 pages of listening exercises, student performance evaluation form, and a worksheet record keeping form.

The 21 history worksheets include a historical time outline on each composer listing major events that took place in the world during the composer's lifetime. For example, the worksheet for Mozart lists that he composed 41 symphonies and "developed many of the symphonic forms that define the classical period". It also lists some of his most famous works, including his *Requiem* for chorus and orchestra, *Symphony No. 40 in G minor* (1788), *Eine Kleine Nachtmusik* (1787), and the operas *Don Giovanni* (1787), and *The Marriage of Figaro* (1786). The worksheet also lists the important world events in a time line format. These include 1756: birth of Mozart, 1760 Haydn composes Symphonies 2, 3, 4, and 5, 1763: the *Peace of*

Paris Treaty yields much of Canada to Great Britain. 1764: London, England introduces the practice of numbering houses, 1770: Handel's *Messiah* is first performed in New York, 1783: Revolutionary War Ends, 1787: The Constitution of the U.S. is signed in Philadelphia, 1789: Beginning of the French Revolution, 1791: Haydn composes the *Surprise Symphony*. These are followed by 4 summary questions: 1. Mozart's exceptional talents shown at a very young age all him to be referred to as a _____? 2. Besides Mozart, two other very famous Classical composers were_____and _____. 3. The last composition Mozart wrote before he died at age 35 were_____. 4. What war was taking place during part of Mozart's life?

There are music history cards such as these for Haydn, Strauss, Grieg, Foster, Brahms, Mozart, Billings, Offenbach, Rossini, Bach, Verdi, Beethoven, Dvorak, Humperdinck, Handel, Clarke, Sibelius, Gliere, Tchaikovsky, Elgar, and Sousa. Each card has a similar format with differing information.

The next item in the teacher resource kit is 8 theory worksheets. Each worksheet is divided into three categories: bass clef, treble clef and percussion. Included in these are rhythm exercises not solely for the use of percussion students. Worksheet one has the students fill in the letter names to the notes given on the bass and treble clefs, and then write the notes on the clefs with only the letter names given.

The first percussion theory worksheet gives the students basic rhythms based in quarter notes and quarter rest combinations. The students are asked to either draw in the bar line and play or fill in the appropriate note and rest value and play. Although listed as "percussion", these can be students in every section of the band.

The first three worksheets follow the same format and progress in difficulty. Worksheet four adds recognition of the G, B flat, E flat, D, A and A flat major key signatures. The students are given the scale with the key signature and told to circle the notes that are changed by each key signature. Recognition of sharps and flats on the piano keyboard are also included in the

worksheet. Students are given a note on the bass or treble clef, and then told to draw a line to the appropriate piano key. Theory worksheet four *Percussion* has a music math exercise for the students. They are given rhythm symbols to add in a math equation format. For example, the students are shown the symbols for a half note and a quarter note in math equation form, and asked to supply the number of beats found when the two are added together. All of the rhythmic symbols learned thus far in the series are included.

Worksheet five through eight are for every instrument and cover music symbol and notation recognition, more music math, rest value identification, and rewriting the order of a rhythm by taking out the D.S. al fine, repeat signs and D.C. al fine symbols.

The kit also comes with "5 World Music Locators". These are world maps of each continent that contains a country with a song represented in the text. The country is highlighted on the map. The songs are listed on the page, and the student is asked to match the song with the appropriate country. The next item a compilation of comprehensive assessment exercises for each instrument. Each exercise progresses in difficulty from level one through five. Each level has three exercises to complete. The exercises have off-beat rests and accents, alternating slurs, key signature changes, and are based on the rhythmic combinations covered in the text.

This series offers several items to assist in the logistical organization that goes along with running a beginning band program. Examples of this are the four letters to parents written in Spanish and English that comes with the resource kit. Each letter is for a different time in the school year. The first reviews with parents how to assemble the instrument and reminds the parent to have their child practice every day. It encourages the parent to help their child get started. The second letter is to be sent out a few months later and encourages the parent to purchase the cd with accompaniments and recordings of the songs to assist their child with their practice at home.

The third letter informs parents of the first concert and has a space to insert information regarding time and place. It encourages parents to attend the concert. The fourth letter goes out at

the end of the year and encourages parents to have their students practice over the summer. The kit comes with a listening cd that has recording of all of the music listening examples in the text. Students can listen to the actual orchestra, piano, band or voice recording as the composer intended it to be heard. There are two pages of listening exercises that come with the kit. These contain 18 exercises. There is one exercise for each track on the cd. These are intended to create discussion and assist in learning the listening examples in *Accent on Achievement*.

For example, the recording of *Pomp and Circumstance* has a listening exercise that suggests "Composers often put music with different moods together in the same piece to create contrast. How would you describe the mood of the first part of this excerpt from *Pomp and Circumstance*? What elements of music work together to create this mood? How is the mood different when we reach the theme included on page 33 of your book? How was this mood created?"

There are also recordings of all of the *Accent on Chorales* and *Accent on Performance* band selections. These recordings are presented as they appear in the text. Another cd is available that contains each song presented in the text for the student to listen to at home. The cd has the melody and accompaniment of each song for the student to play along with at home.

The teacher resource kit also comes with 20 rhythm flash cards to reinforce the rhythmic symbols learned in the text. The "Student Performance Evaluation Worksheet" is a score sheet that has space for recording each student's name and score. Points are provided for posture and playing position, embouchure, tone and dynamics, correct notes, rhythmic accuracy, and correct articulation for wind instruments or sticking quality for percussion students. Fifty total points are possible. On the reverse side is a checklist for keeping track of which students turned in their theory worksheets, world music, and history worksheets.

The next method book reviewed was the *Hal Leonard Elementary Band Book*. According to the foreward by its author, Harold Rusch, "the elements of music and playing are introduced only after the student acquired the basic foundation necessary for musical growth." As a result,

each exercise or song presented in the text is prefaced with an activity to introduce and develop the concepts prior to the music being played. There is an optional piano accompaniment for each selection. The melodies provided in the text are actually exercises based on the specific concept being covered. The emphasis in this series is placed on a set sequence of skills and concepts. Great emphasis is placed on fingering memorization, note identification, and rhythmic accuracy.

To assist in balance and instruction of new tones, the arrangements and scores are divided into four groups. Group one is the flute and oboe. Group two is the B flat clarinet, B flat bass clarinet, B flat cornet, bassoon, E flat alto saxophone, and baritone saxophone. Group three is the E flat alto clarinet, horns, B flat tenor saxophone, baritone, trombone and tuba. Group four is the percussion.

The section that follows is the *First Group Tones.* As indicated previously, this musical example comes with a preliminary exercise to prepare students before they actually play the assignment. In this case, it is suggested that the teacher:

1. Establish the sequence of ear experience first, then eye experience, then followed by physical experience.

2. Have the students read the words: a. slowly and phrase-wise, b. Alternate by having one group play while the other group read the words, then vice versa, C. Have the students phrase by taking a breath at the natural pause in the wording. D. Check for embouchure, position and tone production, E. Teach the students to listen to their pitch as well as the pitches of others, F. Direct the students to listen for pitch rather than the sound of their own instrument.

There are also some suggested methods of teaching. The text concludes with a series of exercises entitled *Technical Studies*. These are various exercises to enhance technical skill on each instrument. They include exercises that can be used for warm-ups as well as for the student to practice at home. Some concentrate on articulation and support by playing in alternating fifths and thirds. Others review accidentals and slurs covered in the text. There are exercises entitled

Major Scales that review E flat concert, A flat concert, F concert, C concert, D flat concert and G concert.

The method comes with a "Progress Record" that maps out all 168 exercises, and is arranged to look like a board game. As the students mark their progress on each exercise, they move along the board. There are little signs that have encouraging remarks or a reminder of the concepts they are learning along the way.

The next method is the *Silver Burdett Instrumental* Series by Harry I. Phillips. The percussion is designed by Saul Feldstein. This is the first volume in the series. This method book is designed into four units. Each unit and accompanying music material will be discussed. This series concentrates on introducing the particular technique or concept the students are to learn, while keeping other distractions to a minimum. For example, units one and two are composed primarily in quarter notes and half notes mixed with quarter and half rests. The eighth notes and mixed entrances on varying beats are not introduced until units three and four. Consequently the majority of the concepts are introduced in the first two sections. There are numerous tips for the director and the student as each concept is introduced. These range from fingering issues, pointers for having students play in tune, brass fundamentals, and tips that are specific to the instrument parts included in the text. The sequence of the text is to present a concept with steps to be certain the students understand the material, musical exercises to reinforce the concept, then performance melodies based on the concepts.

As new material and concepts are introduced, the exercises focus on leaning the specific concept without greatly increasing the rhythmic difficulty. As new skills are introduced, the exercises return to half note and quarter note patterns. The text doesn't introduce eighth, sixteenth, or dotted rhythms until many of the concepts have been introduced in the first two units. The emphasis is on learning the fingerings and technique without giving the students too many other concepts to think about. These exercises include *One Half Step Lower* and *Three Study Routines*. The series has a variety of historical and international songs that to introduce the

material. For example, three songs that introduce new concepts are: *A Morning Hymn* (Gregorian chant the introduces slurs and dynamic changes previously presented), and two songs to reinforce the material: *Summ, Summ, Summ* (German folk song), and *Hymn* (Genevan Psalter, 1551),

The Jolly Piper further develops the trend to add variety and intricacy to pieces through the "specific concept", rather than the addition of greatly syncopated rhythms. The intervals have increased in range and new tones are introduced and reinforced, although the variety of rhythm remains primarily quarter and half note in nature, and entrances are primarily on the strong beat. Many of these selections average over thirty measures. They are long enough to be used for concerts without needing additional band supplements, while short enough to be learned in a reasonable amount of time.

The fingerings contain pictures of each instrument and the keys to be used. This is different than every other series reviewed thus far. They usually contain a series of black dots, or the numbers of the valves or slide positions being used. The drawings make finding and remembering the fingerings much more accessible

The next series to be reviewed is the *Yamaha Band Student*. This series has a noticeable difference in its outline when compared with the others surveyed. The level of difficulty and concepts usually covered in book one in the other series, is divided into book one and two in the *Yamaha* series. The previous series offer a "book 2", however the concepts covered are usually designed for students with middle school level experience and ability. It should be noted that *Yamaha* has a new method coming out in the next year, but it was not available at the time of this survey.

The content of this series begins with suggestions for the teacher on how to use these materials. There is also a sequential introduction of material divided into the categories of rhythms, terms and symbols, forms and history, songs, technical skills, and special features. There is also a list of student objectives in behavioral terms including: 1. The student will demonstrate characteristic tone, 2. The student will demonstrate good listening skills, 3. The

student will demonstrate pulse, 4. The student will interpret music symbols, 5. The student will interpret music symbols, 6. The student will identify musical forms, structures and styles, 7. The student will identify and describe styles of historical eras, 8. The student will demonstrate proficiency in technical skills, and 9. The student will demonstrate synthesis of these objectives through independent performance. These goals are accomplished by using each of the sections of the text.

The exercises presented in each of the individual instrumental parts include occasional "Just for----" exercises. These are additional specific exercises for the particular instrument the book is arranged for. There is a variety of musical examples from various styles, however, many of these melodies in book one do not list the country, composer, or culture of origin for each example. Examples range from traditional eight measure melodies to several full band arrangements.

Although this survey is designed for the book one of each band series, there are some interesting aspects of the *Yamaha Book Two* that should be mentioned. The approach by *Yamaha* appears to have been to create a series that takes the latter concepts that would be covered in book one of the previous series surveyed, and put them at the beginning of book two. The result is a "book one" that centers more on the base fundamentals and concepts before progressing to the second book. This is done by including additional examples for the "early" concepts.

The second book is arranged with two parts for each song. The first is a unison arrangement, and the second is an arrangement that is "in a more comfortable range for the instrument, but will not be in unison with the rest of the band."

The *Yamaha* band series comes with several supplemental resources. The first is the *Teacher's Resource Guide*. According to the series it accomplishes several goals including: 1. Encouraging experimentation while creating a strong sense of accomplishment from day one. 2. Quick and independent learning of familiar melodies from song sheets using an innovative fingerings only notation. 3. Musical concepts are reinforced through exercises, worksheets and

activities, and 4. Teaching aids that include objectives, puzzles, charts and composer biographical information.

The next supplement is *Yamaha Band Ensembles* by John O'Reilly and John Kinyon. This is a collection of mixed ensembles that correlate page by page with the *Yamaha Band Student*. Each of the melodies is divided into three lines. Line A is always the melody part, to be used for solos. Line B is always the preferred harmony part, to be used for duets. Line C is always the bass part, to be used for trios and/or full band ensembles. These rhythmic complexities of the melodies are based primarily around quarter, dotted half, dotted quarter and eighth note combinations. The melodies included are: *The Carnival of Venice, Erie Canal, German Waltz, Grandfather's Clock, Irish Folk Dance, Military March, Mini March, O Come All Ye Faithful, Playing Around, Polly Wolly Doodle, Rock a Bye Baby, Serenade, Song of Thanksgiving, Star Chase, Tisket a Tasket, Up on the Housetop* and *Waltzing Winds.*

The series also comes with a rhythm chart supplement. These are three poster-sized charts that can be used in the classroom. The first covers quarter, quarter rest, and half rest and half note combinations. The second adds doted half notes and eighth notes. The third adds dotted quarter eighth notes, eighth note and eighth rests, and eighth note dotted quarter note combinations.

Yamaha also puts out *Rock-Powered Accompaniments* to go with the songs found in books one and two. There is also a *Yamaha Performance Folio* available with 14 compositions and arrangements that correlated tot he music found in book one. The *Yamaha Individual Instruction Book* is also available as a student reference source. They include fingering charts, student practice charts, and a glossary of musical terms and symbols. They are available for flute, clarinet, trumpet, saxophone, trombone and snare drum. They include solo repertoire with piano accompaniment for the beginning soloist. The *Yamaha Duet Series* are easy-level duets correlated to a specific page in the *Yamaha Individual Instruction Book*. There are 20 duets that

are arranged for each instrument. The music comes from a variety of styles which includes American, international folk songs, and well-known themes from "great masters".

The next series to be reviewed is the *Alfred Basic Band Method*. This is designed by Sandy Feldstein and John O'Reilly. This series is divided into fourteen small units. Supplements will be discussed after the method book is reviewed. The text comes with preliminary exercises entitled *Note Primers*. This section is designed to introduce each instrument to its first notes. Each section comes with a glossary of terms for the concepts covered thus far in the text. The melodies begin very straightforward, in quarter notes, and the attention of the arrangements is geared to the specific concepts being covered. There are numerous rhythm exercises, examples and duets in each section. Each unit also contains a practice key with a helpful hint.

Many of the music examples are traditional elementary songs arranged for primary school band. Some examples of these include: *Lightly Row, Harmony, London Bridge* and *Folk Sound, Shooting Star, Second Endings and Jolly Old St. Nicholas*, and *Rock-Et* (allegro). There are several composing and arranging exercises for the students in the series. Composing examples are based around the style of the music being covered. One section pertains primarily to jazz, rock and swing. Some examples in this section include: *Composing Rhythms* (students compose rhythms to clap to the melody), *Crossing Parts, A Jazzy Bridge, Smoothy, Old St. Nick is Swingin', Pick-A-Part*, and *Whole Step Rock, Rockin' Duo, Skip's March, The Fourth Sun, A* Hip *Lam* and *Rudimental Rock.*

Later units introduce a composition activity with clapping using the melody from *The Blues* and *When the Saints Go Marching In.* To reinforce the exercise, the songs for that section have a variety of melodies based around those two melodies and styles. Examples of these include: *When the Saints Go Marching In* (multiple parts per instrument), *Jazzin' Up The Saints (Dixieland swing), The Victors March, Switchin', The Blues and Worried Man Blues.* The text also includes a basic fingering chart. There is an illustration of the instrument, with circles for the fingerings.

Alfred comes with a variety of supplemental features. The first is an audio accompaniment for the students to play to at home, which is based on the melodies in the band series. There is also a supplemental solo and ensemble series available that goes along with the text. *Alfred* offers a variety of cd-rom software entitled *Alfred's Essentials of Music Theory.* These are based on multiple levels of ear training and music theory by *Andrew Surmani, Karen Farnum Surmani* and *Morton Manus.*

The next band method to be reviewed is the *Standard of Excellence Band Method* by Bruce Pearson. The concepts for the *Standard of Excellence* method are in the following sequence:4/4 meter, Concert B flat, C and D, whole notes, whole rests, tone, half notes, half rests, quarter notes, treble clef, tonguing technique, repeats, logical sticking, paradiddles, multiple bounce technique (percussion), designated sticking, suspended cymbal technique, concert E flat and F, plucking and dampen strings with logical fingering (electric bass), quarter rests, fermata, ties, common time, F and G concert, B flat major key signature, breath marks, repeat signs, flams, tambourine and wood block technique (percussion), eighth notes, alternating flam technique, slurs, paradiddle technique, forte and piano dynamics, 3/4 meter, dotted half notes, E flat major key signature, eighth rests, A flat, A natural, claves technique, flam paradiddles, F major key signature, dotted quarter eighth notes, sixteenth notes, triangle technique, allegro, andante tempos, mezzo forte, crescendo and decrescendo markings, 1st and 2nd endings, eighth and two sixteenth rhythm, 17 stroke rolls, alternate sticking, double stops, d.c al capo, d.c. al fine, timpani technique, largo and moderato tempos, pick up notes, tie pick up notes, mezzo piano dynamics, and 9 stroke rolls.

There are a variety of international songs and melodies designed for the series to reinforce the music concepts. These include: *The First Note, The Second Note, Tea for Two* (two parts for each instrument), *The Third Note, Three of a Kind* (three notes for each instrument), *Three's Company, Woodwind Whirlwind, Top Brass, Percussion* melodies including: *Right Hand Ramble, Lots of Lefts, Four of a kind, Keep it Steady, Chop Builder, Percussion Power, Morse*

Code, Quarterback, Percussion Pizzazz, The Beat Goes on, Stick with it, Great Grip, Keep the Beat, and Percussion Expert. The full band melodies continue with *Time for Band, The Fun Continues, Whole Lotta Counting, Four Score, Mix Em Up, Melting Pot, Band on Parade, A Breath of Fresh Air, Side by Side, Two by Two, Half the Price, Two for the Show* (duet), *Go For Excellence, A Quarter's Worth, Hot Cross Buns* (English Folk Song), *Au Claire De La Lune* (French folk song), *Down by the Station, Easy Street, Country Walk* (English), *Gettin' It Together, For...Only* (instrument specific exercise), *Merrily We Roll Along, Lightly Row* (German), *One Step At A Time, and Good King Wenceslas* (traditional).

Subsequent melodies include *Song of the Fjords* (Norwegian Folk Song), *Warm-Up, Tied and True, Jolly Old St. Nicholas* (American), *Amigos* (Mexican), *Farm Out, For...Only* (2nd series of instrument specific exercises), *Mark Time, Sweetly Sings the Donkey, Mary Ann* (West Indies Folk Song), *Crusader's March, Go For Excellence* (reviews previous concepts), *Balance Builder, Jingle Bells, School Song, For...Only (third exercise), Warm-Up* (new band exercise), *Eighth Note Explorer, Go Tell Bill* (Rossini), *Go For Excellence* (another example), *Eighth Note Express, Skip It, Lou* (American), *Eighth Note Expert, Mexican Mountain Song* (Mexico), *Baffling Bar Lines, For...Only, Warm-Up* (new warm-up), *Theme From Symphony No. 1* (Brahms), *Erie Canal Capers* (American), *Laughing Song, Star Search* (Mozart), *Go For Excellence* (another example).

The melodies in this series ranges from 8 measure to full band arrangements. There is an extensive variety of styles and forms included in the series. There is a vast array of multi-cultural folk melodies and songs in the series. Some of these include: *Roses From The South* (Strauss), *Theme from Hansel and Gretel* (Humperdinck), *Polly Wolly Doodle* (American), *Volga Boat Song* (Russian), *Kookaburra* (Australian), *Variations On A Theme By Mozart, Theme From Symphony No. Nine* (Beethoven), *Ach! Du Lieber Augustine* (German), *Trumpet Voluntary* (Clarke), *Sakura* (Japanese duet), *Grandfather's Whiskers* (American). *Partner Songs* (American

Spirituals), *Manhattan Beach March* (Sousa), *Loch Lomond* (Scottish), *Shalom, Chaverim* (Hebrew) and *Kum Ba Yah* (African).

The series has a large variety of supplemental activities and music. There are instrument specific solos with piano accompaniment. There is a list of discussion topics for the director to review with the students in regard to solo performance behavior. There is also an evaluation sheet included for the teacher to use with each student. Examples of these include: *Minuet By Bach* for flute or oboe, *Musette* (Bach) for clarinets, *Menuett* (Kimberger) for bass clarinet, *Emperor's Hymn* (Haydn), for trumpet or French horn, *Theme From The Royal Fireworks* (Handel) for trombone, and *Sailing* (Daley).

Standard of Excellence comes with a large assortment of supplemental materials within the method book. The text begins with an achievement chart that is designed to give students points for successfully completing each exercise. The points are based on the first class, master and artist level, depending on the total number of concepts and songs they learn by the end of the year. There are postcards and certificates included that can be sent to parents. There are also accompaniment recordings that go along with the series for students to practice with. There are also diagrams and tips in the student books for instrument care, assembly, and proper playing and sitting positions.

The *Standard of Excellence* method book also comes with additional instrument-specific exercises that cover the concepts presented in the series. They are called *Excellerators.* These are meant to assist the student in overcoming some of the specific challenges and techniques for their instrument. There is also a *Scale Studies* section that includes B flat major, E flat major, F major, and A flat major scales and thirds. The chromatic scale is also included, and begins on E flat. There is also an additional *Rhythm Studies* and *Advance Rhythm Studies* section. A glossary is also included for the students.

Periodically in the text, there are sections entitled: *Activities for Excellence.* These offer a variety of composition, music listening, history, and theory activities and ideas for reinforcing

the concepts that are presented in the songs. Most songs also come with a list of objectives for the example, or tips for the director to keep in mind when teaching the song. There are 10 *Standard of Excellence* quizzes that are periodically given in the series. They are based on the concepts learned to that point in the text. The music examples cover a large variety of international, historical and original compositions for the benefit of the student.

The *Standard of Excellence Achievement Charts* are a check off for each exercise in regard to notes, rhythm, tone, tempo, articulation or the specific concept the exercise represents. There is one of these for the director to check off for each instrument family. There are also a variety of motivational tools such as the *Certificate of Achievement* at the first class, master and artist level that are gender specific and can be cut out and used as postcards to mail to parents. The certificate and postcard also has encouraging words asking the parents to have their child play their songs for them. Fingering charts with large pictures of each instrument and its history are also included. A list of the *Percussive Arts Society International Drum Rudiments* is also included.

There are maps that list the section of the world that is represented by the music the students are learning, a keyboard diagram, conducting patterns, and a *Band Director's Anthology*. This asks and answers the question of 1. Why is Music Basic, and includes the article: Teaching music: for "feelingful"intelligence by Gloria J. Kiester. There is an additional section on recruitment and retaining tips, first meetings with parents, instrument selection considerations, tips on motivation: the key to retaining students, a director's recruiting and retention time line, five versions of forms and sample letters on the subject for parents.

The next *Standard of Excellence* supplement is a detailed curriculum that lists in index form the basic skills, tone production, special techniques, musical concepts, pitch and melodic perception, symbols and terms, notation and composition, context, judgments and culminating performances that make up this curriculum. This is followed by a list of notes covered in the series, tips for teaching reading and sound before sight strategies. There are additional tips on

rehearsal structure, developing critical thinking in band rehearsals, including *The Taxonomy of Higher Level Thinking for Music Educators* (Minnesota Department of Education, 1990), and the article *Are Students Learning Music in Band* by Tom Dodson.

The final section deals with technique. There are tips included on breathing, tone production development, remedies, tonguing, building a balanced band sound, phrasing, intonation, reed selection, mouthpiece selection, percussion equipment, a list of materials that state which should be school provided and those that should student provided, percussion pedagogy tips and rudiments, and finally, administration.

The administration section covers scheduling, the article *The Middle School Revolution: Coping with a New Reality* by David Reu, and the article *Blocks, Wheels, and Teams: Building A Middle School Schedule* by June Hinckley, funding and budgeting. This is followed by funding and budgeting tips, eight sample budgeting documents to be sent to administrators, invoice samples, classroom management tips and public relations ideas, and finally, a bibliography that represents the culmination of ideas presented in this supplemental section. This includes a list of books for further reading.

There are additional materials that can be purchased separately that go along with this series. They include the *Standard of Excellence Piano/Guitar* book, supplemental cd's, and a history/theory workbook. The music theory section is designed to teach students how to notate music, so that you can compose rhythms and melodies. They also are taught note names in treble and bass clefs, as well as learning, "the language of music that will help you to become a better, more well-rounded musician." The music history section covers the periods from *Antiquity* through the 20th century. The students learn about the composers of each period, the styles of music, and are given timelines to assist in learning each period. The text presents these concepts through a series of game-like exercises. Examples of these lessons are: *"What's Your Clef"*, *"Bonanza"*, *"Scavenger Hunt"* and *"History Mystery"*. There is also a progress chart for the students to keep track of when assignments are due.

The final supplement for *Standard of Excellence* is the *Standard of Excellence First Performance*. This includes concert pieces from a variety of styles. These melodies include: *Bag of Blues, Minor Rock, Royal Crown Rock, Boogie Blues, Fanfare and Minuet, From the Royal Fireworks Music, A Classical Canon, Dr. Rock, A Little Bit of Latin, Big Rock Candy Mountain, Rio Bravo, The Friendly Bests* and *Boot Scootin' Barn Dance.*

The final method to be surveyed is the *Belwin 21st Century Band Method* by Jack Bullock and Anthony Maiello. After the completion of this method, there will be a section dedicated to the survey of supplemental and advanced band methods and their suitability for elementary band programs. The *Belwin 21st Century Band Method* is written for beginning band instruction with full band instrumentation. Level one is organized into 18 lessons structured into 3 units. In addition to the exercises there are 4 song pages, 3 concert programs, 16 extra credit exercises, a fingering chart, interactive video with Wynton Marsalis and practice record in each book. The material is geared to be presented and completed during a school year.

The series begins with a distinction between the parts for early songs in the text. They are divided into three groups: *Group One: Rote Song Fingerings* (non-unison and unison). *Group Two: Rote Song Fingerings* (not unison) and *Group Three: Rote Song Fingerings* (non-unison and unison). These go along with the three note rote songs in the series. The purpose is to make the first notes the students play to be the easiest for that particular instrument as well as including a version for group and unison play. After these are learned it is suggested the students compose their own melodies based on the pitches learned thus far.

The first section contains lessons one through four and is presented in either a unison or alternate approach. These are based on the three groups previously discussed. Each section contains specific concepts and melodies designed to reinforce each specific concept. Examples of these include: *Lightly Row* (German Folk Song), *Lullaby* (Kashmiri Folk Song), *Dodo, L'Enfant Dors* (Belgian), *Some Folks* (Foster), *New Note Rock, Rocket Ride, Scaling Up and Down,*

Chorale, and Tzena,Tzena,Tzena, (Israeli). The majority of the songs in the series are 8 measure melodies.

The second section is based on the same format as the first, with songs and concepts of increasing difficulty. Some of these melodies include: *Tricky Mickey, Twinkle Twinkle* (French and English), *Down Under, Skip to My Lou* (USA), *Ten Little Maidens, Quail Song* (Cherokee Indian), *All Tied Up, Chiapanecas* (Mexico), and *A Jazzy Threesome*. At the end of each section are full band arrangements to reinforce the previous section's concepts. The second section contains *Concert Time Two*. This includes: *Theme from the Surprise Symphony* (Haydn), *Aura Lee* (USA), *The Carnival of Venice* (Italian) and *Folk Dance* (Bartok).

The third and final section includes lessons eleven through eighteen. Some of the melodies included in this section are: *Crazy Fingers, Hold It, America* (USA), *Ecossaise* (Germany), Horn Workout (instrument specific), An Accidental Encounter, Now Is the Month of Maying (England), *The Sad Clown*, and *A Little Dance* (Russia) and *Russian Polka* and *Siranda* (Portugal). The supplements for this section include *Still More Fun Songs* and *Concert Time* Three with two full band melodies by Robert Washburn and Robert Smith.

Still More Fun Songs includes: *Amazing Grace, Marine's Hymn, Danny Boy* (Ireland), *The Sidewalks of New York* (USA) and *La Bamba* (Mexico). *Concert Time Three* includes *Choral And Variants* by Robert Washburn. It is based primarily in quarter and eighth notes, with multiple quarter rest and eighth rest combinations. The second piece is *Commencement (An Overture for Band)*, by Robert W. Smith. The piece is based rhythmically around quarter, eighth and quarter note combinations. Both are highly suitable in difficulty level for elementary band.

The text contains a summary of the national standards for grades five through eight. Extra credit exercises are written to develop techniques indigenous to that particular instrument and must be performed individually with instruments in that particular group. The text has a number of supplement items contained in the method book. There is also an instrument workouts

section for each specific instrument, which teaches concepts and reinforces technique unique to that particular instrument.

There is also a *Teaching Aids* section. This includes full scores on each exercise and suggestions for the presentation of material are given. Objectives are given in concise statements and in behavioral terms. All exercises are written with a piano accompaniment for those teachers who use the piano to supplement the sound of their ensemble. They provide the students with rhythmic stability and harmonic backgrounds for the exercises and songs which the band performers mainly in unison. There are also 16 extra credit exercises.

There is also a rational section in the lesson plan stating why each exercise is important. There are also checkpoints reminding the director to check for various concepts such as embouchure, breathing, hand position, etc., the series also includes "*Songstories*". These are biographical, anecdotal, informational stories about the origins, the composers, the countries, and generally interesting backgrounds of 63 songs and pieces in the method. This also includes cross-reference materials for composers and information that is related to another song in the series. The words to many of the folk songs and translations are also included where appropriate.

There is a section entitled *Additional Aids* at the back of the conductor score and teacher manual to assist the student and the teacher in the instruction of this material. These include: 1. full page fingering charts and position charts for all notes learned in level one for every instrument. 2. Maps to help locate countries of origin for composers and songs. 3. A reproducible order form for videos and compact discs for the convenience of students and their families. 4. A reproducible certificate of achievement that the teacher can customize and give to students as a reward for completing level one.

There are also several inspirational quotations that may be reproduced and posted on bulletin boards. There is a video that goes along with each instrument book. It goes through step by step instruction of assembling the instrument, has information on holding the instrument, body posture, breathing and embouchure, producing the first tones and care of the instrument. Each

new rhythm pattern is presented in the video by an instructor using charts and interaction with the viewer clapping and chanting the pattern. Each video also has a celebrity guest artist to teach, direct, and encourage the students on basic performing concepts. There is also a play along feature that has the instructor conducting specific band exercises and performance pieces, enabling the student to perform with the band on the video from his or her own lesson book.

There is an accompaniment cd for every song and exercise in the method for class and home practice. There is a supplemental *Smart Music* feature available for purchase. It provides the student with play along experience for every exercise, song and performance piece with a variety of style choices. The program follows the tempo of the performer and can hold a strict tempo. The student can choose different tempos as they progress.

There are several beginning band methods and supplemental music for advanced beginning band students or bands approaching the beginning of their second year of lessons. These are surveyed with the thought of these methods being used as supplemental end of the year concert pieces for beginning bands that have shown a great deal of progress or for elementary school bands that have a fourth grade band as well as a fifth grade "advanced" beginning band.

The first series reviewed is *Concert Time*. *Concert Time* is a series of concert pieces for beginning band. The beginning band book contains fifteen works ranging from marches, hymns, multi-cultural, Americana, rock and novelty pieces. Each selection comes with brief conductor's notes to assist with the instruction of the piece. The songs contain a balanced variety of accentuation and dynamic variety. The first five selections range from grade .5 to grade 1. These are primarily extended versions of the types of melodies found in the methods books previously discussed.

The five selections are *Ceremonial March, Autumn Lullaby, Rock City, Cataclysm, and Cling-Clang Concerto.* These works have different styles and vary in dynamic level, tempo, articulation and phrasing in order to match the style of each particular piece. For example, Autumn Lullaby is andante expressivo, and the arranger suggests, "The melody line is slurred

and meant to be played in a flowing manner". *Ceremonial March* is moderato, and has a "stately melody" that alternates with staccato accentuation. The conductor's notes suggests that taking time to have the students agree on the length and style of the notes could provide a good extension activity to promote listening between sections of the band.

The works in the collection have limited pitch ranges. They are within the range of an octave of the scale upon which the piece is based. The melody and harmony parts are usually stepwise or limited to skips of a third, fourth or fifth to make it easier to play for the student. There is an additional part for bells in each piece. As in the method books, this can be modified for Orff instruments or chromatic bells.

These pieces have repeated melodic patterns and are often in unison to aid younger bands in staying together. To add variety, sections of the pieces are given two to four measures of rest while the rest of the band plays a short variation or bridge which leads to the full band repeating the melody. Other times, as in measures 17 through 20 of Cataclysm, the full band rests and there is a brief and simple percussion solo. The full band comes in again at measure 21 with a restatement of the melody. This procedure helps to add variety for the students and the listener by not having the students directly repeat the melody a second time. (Something that is usually done in method books that contain numerous and brief 8 measure melodies).

Mixing simple question and answer phrases with alternating combinations of instruments also helps to add variety without greatly increasing the difficulty of the piece. This can be seen in measure 5 to 21 of *Cling Clang Concerto*. These pieces, according to the composers, are intended for students who are completing their first year of band or beginning their second. The text also comes with a full performance cd. This has recordings of all 15 selections in the text.

Another music collection for advanced beginners is available from *Essential Elements* and comes in two sets. These are the *Essential Elements Broadway Favorites* and *Movie Favorites*. These were intended to go along with the older edition *Essential Elements* method book, but can be used separately in a concert. Each piece comes with two separate arrangements.

The solo arrangement for the specific instrument the specific book is intended for, as well as second part for the student that fits into the full band arrangement.

The first collection to be surveyed is the *Essential Elements Broadway Favorites*. This collection has four songs that are at "book one" level and seven for book 2. Since the survey is intended for music compatible with beginning bands, only the book one songs will be discussed. These are *Beauty and the Beat, Tomorrow, Cabaret* and *Edelweiss*. The full band arrangements, even the book one arrangements, would be highly challenging for a beginning elementary school band to perform in concert. The other book one full band arrangements could be used for a middle or high school beginning band that shown a significant amount of progress in a year. They are not composed in the unison or two-part melody and harmonic format seen in the *Essential Elements 2000* book. The parts have a great deal more syncopation, as well as multiple entrances on weak beats.

The solo parts come with piano and cd accompaniments. In regard to the book one solos, *Beauty and the Beast* and *Edelweiss* are the most accessible for first year beginning band students. The parts also contain short and simple bridge material in between the melodies. To make these more accessible for beginning band, the solos can be performed by using the piano accompaniment, cd accompaniment or by having the student soloist play the melody acapella.

Essential Elements Movie Favorites follows the same format as *Essential Elements Broadway Favorites*. These arrangements would also be highly challenging for the same reasons stated in *Essential Elements Broadway Favorites*. However, the solo parts for *Jurassic Park, Chariots of fire* and *Forrest Gump* could provide the same practice incentive and solo opportunities as the selections mentioned in *Essential Elements Broadway Favorites*. This series also comes with a cd accompaniment as well as a piano accompaniment book.

The *Freeman Whitney Band Reader* is labeled as a supplement for any elementary method. The "elementary method" is meant to refer to beginning bands as opposed to specifically being an elementary school band method. The latest copyright of the text is 1982 and

was first copyrighted in 1954. It is distributed by the *Hal Leonard Corporation*. The text is a series of playing exercises that review such concepts as: tonic, subdominant and dominant chord relationships, dynamics, counting, articulations, accentuation, test pieces for review, four measure phrases, key signatures, intervals such as "Do-Fa", A-B-A form, tetrachords, major and minor scales, rhythm patterns, slurs and ties, studies to improve full tone, tonguing techniques, embouchure, triplets, ties, eighth rests, compound meter, and finger technique.

The text itself does not come with any specific instructions for the students on how to properly practice these concepts at home. That is left to the director. The book contains short exercises, each composed for the purpose of reviewing the particular concepts listed above. At the halfway point of the text, the selections become rather complicated for even a "two-year" elementary school band or a beginning middle or high school band that has shown a significant amount of progress. We see the addition of 6/8 meter combined with ties, dynamic changes, as well as variation of these between sections of the band. The brass parts, for example, begin to have exercises on slurring intervals of an octave and a half. These exercises, however, can be useful for students who have private lessons and may need advanced material.

The first half of the text is useful as a supplement for an elementary band method. The opening exercise, *Preliminary Chords and Rhythms,* is actually one of the few selections that come with a full score. The exercise has students playing on quarter notes, half, whole and quarter rests in straightforward combinations. The students switch every 4 measures between tonic, sub dominant, and dominant seventh chords.

The next exercise is written in unison in the key of B flat major. These exercises have the students playing within intervals up to a fifth, all in unison. Some selections have titles that remind students to "tongue neatly" or "count evenly" but this is the extent to which the supplemental information extends. For example, *Articulations* has an alternating quarter note and quarter rest accompaniment with the melody in half notes based primarily around a B flat major triad. Other examples include *Sostenuto, Test Piece* which has elements of almost of several of

the elements covered thus far, *Harmony and Melody and Accompaniment* have examples which follow this composing procedure."

Following units cover fourth measure phrases, still based around the B flat major triad, and primarily in half and dotted half notes. These exercises begin to expand in range close to a full octave in stepwise motion. Exercise titles are based on the concepts being covered, for example, *Notice the Key Signature* has the students play in a sudden F major key. This is sudden in the sense that most of the previous examples were in the key of B flat major. Variety is presented in these eight measure pieces by alternating ascending and descending combinations of intervals.

There are several "review" sections in the book. The review vocabulary section is actually a composition exercise available in each unit that gives the students a short 3-measure passage. The students are instructed to write in the note names for the section given. Review notation follows the same procedure.

Unit IV, has a rhythm review, based primarily around quarter, half, quarter rests and eighth notes. The study is rather straightforward and does not have a great deal of melodic variety in order to keep concentration on the rhythm values of the piece. This unit also has some full-scale exercises based in dotted half notes and quarter notes. The text also includes a section entitled *Rhythm Patterns*. These examples test students by giving them quarter note, eighth note, and half note combinations. The intervals on these exercises stay within a fifth and are primarily stepwise or scalewise to help the students concentrate on the rhythms themselves. This helps in making this supplemental series accessible for elementary band students.

There are a variety of waltz, polkas and minutes in the series, which are utilized to teach basic concepts. *The Bells of Avon*, in E flat major, contains dynamic changes from mp to mf, with rather simple half note, quarter and eighth note rhythms. The challenge is for the students to play the dynamics as well as varying accentuation, which includes marcato, legato and staccato

accents. Similar examples include *Martha Washington's Minuet* and *Polka Poco*, which are in the key of B flat major and add slurs and flat accidentals to the challenges presented.

The final unit surveyed for elementary purposes includes exercises such as *Support the Tone with Breath* and *Tongue Lightly*. This is a slurred stepwise melody that combines half and whole notes in the key of E flat major. *Tongue Lightly* is a series of 4 exercises whose melody is based around a B flat major scale and chord. The students are expected to tongue the examples with a light staccato articulation. *Major Scales* has the students playing a descending F major and E flat major scale in eighth notes as well as eighth note and quarter note combinations. These are based around elements of an ascending and descending E flat major scale with staccato accentuation.

This series is useful for concentrating on specific playing techniques. Students who are able to learn these concepts are already familiar with beginning concepts of middle school band, and can play with a supported tone, proper tonguing, and are familiar with major scales. The remainders of the exercises in the text are well-designed examples keenly suited for middle school band students.

The next supplement to be surveyed is *The Artistry of Fundamental for Band* by Frank Erickson. This series provides an assortment of scale, arpeggio, articulation, interval and rhythm studies, rhythm rounds, and speed drills presented over eight units. Each unit has a focus of exercises that are presented and then reviewed in future units. Etudes are presented in a combination of concepts in the form of scale studies, articulation studies, etudes, rounds, or drills. Each unit will be discussed.

This series includes a great variety of practice examples, such as *Doxology and Variation* arranged by F. Erickson. This is a combination of B flat major and G minor concert. This leads to the first *Scale Study*. The series includes suggestions from the author, to aid in instruction, such as having the students play *Scale Study* slowly at first, both ascending and descending as indicated by the whole notes.

One of the interesting aspects of this series is the naming of compositions based on the specific concept being practiced. The examples in the text are named after specific concepts such as: *Chromatic Scale, Arpeggios* (B flat, E flat, C7, F and F7 major), *Intervals, Rhythm Study One* (dotted quarter and eighth notes), *First Etude* (slurs, quarter, eighths, dotted quarter eighths, half, dotted half, and quarter rests), *Rhythm Round* (includes suggestions on dividing up sections based on the band size, *G Minor Etude* (slurred and includes claves and triangle parts), *Articulations* (slurs on varying beats), and *Rhythm Study Two* (3/4 and based solely on quarters and eighths).

Another strength of the series is the attention to detail when offering exercises that teach specific skills. Subsequent units cover the same format with concepts such as syncopation, syncopation with ties, afterbeats, tied pick-ups and tritones. It should be mentioned that each unit begins anew with its numbering of studies. *Rhythm Study No. 1* is the first rhythm study for unit two. Each unit continues with songs that are named after the concept being covered. Such as: *Pick-ups and Ties* (on varying beats), *After-Beat Etude* (up beat articulation), *Rhythm Round* (duet with accentuation) and *Syncopation Etude* (with tenutos).

There are eight units in all. The appendix includes all of the major and minor scales, interval charts, *Lip Slurs for Brass No. 1* and *No. 2*, and all of the major and minor chords in inversion. The final exercise in the appendix is *Rhythms with Rests* is a series of 8 measure exercises each of which includes meter changes and enhanced rhythmic complexity.

Whether you are thinking of starting a beginning band program, looking for supplemental materials to hasten the musical development of your students, or are just looking for catchy melodies for your next concert, there is a band series designed to suit your individual needs. Simply contact the publisher or dealer of your choice and try them out for yourself.

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Method	Method Includes a Broad Approach *	Method includes a Concise and Focused Approach*	Multi-Cultural Music *	Large Variety of Etudes and Exercises *	Historical Supplement Activities*	Large Variety of Music Theory Activities *	CD or Cassette for Student Practice	Piano Book Accomp.*
BELWIN		X		X	X		X	X
STAND. OF EXCELL.	X		X	X	X	X	X	X
ALFRED		X				X	X	X
SILVER BURDETT	X		X	X				
HAL LEONARD		X		X				X
ACCENT ON ACHIEV.	X		X	X	X	X	X	X
ESSENTIAL ELEMENTS 2000	X		X	X	X	X	X	X
YAMAHA		X			X	X	X	

*Terms:
Broad Approach: This means the series covers a large variety of music concepts and skills with a shorter number of pieces dedicated to each concept. Overall, these series tend to include a large variety of day to day band songs and concert pieces.

Concise and Focused Approach: This means the series centers on providing specific fundamental skills and techniques with a larger number of songs being dedicated to a smaller number of concepts. For example, the Hal Leonard approach centers on specific instrumental technique and musicianship development over a large number of exercises rather than emphasizing a large number of folk songs and concert pieces.

Multi-cultural music supplements: This is defined as a band series that includes specific supplemental information on the music that represents a particular culture or nation.

Large variety of etudes and exercises: This is defined as band series that include specific etude and exercise units within the series. Yamaha and Alfred contain an occasional exercise or etude in the series but are not presented in major etude and exercise units such as the "Accent on..." sections of Accent on Achievement.

Historical Supplement Activities: This is defined as band series that provide information in specific units that discuss the historical applications of the music being played and presented in the series.

Large variety of music theory supplement activities: This is defined as band series that provide specific units and sections on the development of music theory.

Piano Book Accompaniment: If the series comes with a piano accompaniment book to supplement the material the students are playing, then it is designated with an X.

Graph Two: Band Supplement Information

BAND SUPPLEMENT	MUSIC BASED	ETUDE AND EXERCISE BASED	CD ACCOMPANIMENT	PIANO ACCOMPANIMENT
ESSENTIAL ELEMENTS BROADWAY FAVORITES	X		X	X
ESSENTIAL ELEMENTS MOVIE FAVORITES	X		X	X
ARTISTRY FOR BAND		X		
CONCERT TIME	X		X	
FREEMAN BAND READER		X		X